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Volume 2 (46-90 Days)

This year, the Royal Academy of Dance celebrates its 90th anniversary. To mark this occasion, from 1 October 2010, and every day for the 90 days, a new article, image or interview will populate this e- book recalling the most important milestones in the history of the Academy.

Photographs and other archived material from the RAD's Philip Richardson Library will be published in many cases for the first time.

Join us in our celebration!

Reflections by ... Andrew McBirnie

As someone who is, as I write this, about to complete my first year as an employee of the Academy, I read the 'RAD at 90' e- book with particular interest, as it gave a fascinating flavour of the history, heritage and culture of this unique organisation - something which I am still very much assimilating. What was particularly interesting - and surprising - to me, as Director of Examinations, was how much of the description of the 'Children's Examinations' contained in the 'Operatic Association Gazette' of November 1930 could be applied to RAD examinations today highlighting the point I made in my article for last year's Annual Review that the Graded Examination model has remained a consistently viable, useful and successful method for the assessment of the performing arts for many decades.



Dr Andrew McBirnie, Director of Examinations

Reflections by ... Lynn Wallis

"Over the decades the world has seen a multiplicity of changes as has the Royal Academy of Dance in its ninety- years history. The opening up of boundaries and channels of communication has given opportunities for everyone, no matter how widespread, to engage in our glorious art form. This has been the past and is where the future lies - to be motivated and stimulated, to study and achieve but above all to dance and enjoy."_

Lynn Wallis, Artistic Director



Lynn Wallis, Artistic Director, RAD. Photo: Brian Slater

Reflections by ... Luke Rittner

As the end of the year, and the end of the e- book are approaching, the RAD directors would like to share with you their vision for the future.

"I believe the Academy has become a much more outward looking organisation in the last ten years. It has also become less "anglocentric" and much more willing to embrace change. Financially the Academy is more secure now than it has been for a long time.

All this means the RAD has a real possibility of attaining one of our most cherished long term objectives namely to become the preferred professional body for dance teachers all over the world."

Luke Rittner - Chief Executive



Luke Rittner, Chief Executive of the RAD. Photo: F.A.

FOUNDATIONS FOR THE

Be Moved By Intermediate Foundation and Intermediate



The Foundations for the Future members' event on Tuesday 4 January 2011 sees the launch of the NEW Intermediate Foundation & Intermediate Syllab

The NEW Intermediate Foundation & Intermediate syllabi have been devised to challenge and inspire students technically, artistically, musically and creatively and help them to become 'thinking dancers'. Alongside a strong technical base, students will develop a greater sense of theatre, movement dynamics and musical interpretation.

Don't miss out on this opportunity to watch the unveiling of the new syllabi in a theatrical setting; experience a coaching session and develop your knowledge to lead your students into the future.

Dates, Times & Venues

Date: Tuesday 4 January 2011 Registration: 13.30

Event: 14.00 - 20.00

Venue:

The Mermaid Conference and Events Centre Puddle Dock Blackfriars London EC4V 3DB

www.the-mermaid.co.uk Nearest underground stations are Mansion House, Temple and St Pauls.

Launch Cost & Booking Deadline

Full Members price: €100 Non-Members price: €125

Closing date: Friday 19 November 2010

To book, please complete and return the booking form enclosed within this issue of dance gazette.

All event information is available at www.rad.org.uk and all enquiries can be made through Clare Marie Thomas, Acting Marketing Manager, cthomas@rad.org.uk or +44 (0)207 326 8051

Rates: standard room, single £100.00, double £106.00 (including breakfast).
You can also guarantee a Laura Ashley room for only £20 supplement.

Rates: standard room, single £115.00.

double £122.00 (including breakfast).

Teachers' Courses

Intermediate Foundation: Wednesday 5 & Thursday 6 January Intermediate: Thursday 6 January & Friday 7 lanuary 2011

Royal Academy of Dance 36 Battersea Square London, SW11 3RA www.rad.org.uk

Nearest Stations are Clapham Junction and Victoria, served by the 170 bus route in both directions (the bus stops directly outside the Academy and it is announced as "Battersea High Street").

To book, please contact the Jurys Inn

+44 (0)20 7411 2200 and quote "Royal Academy of Dance" and the preferential rate mentioned above. (All

rates are subject to availability and

reservation line on

exclusive of VAT).

Accommodation

Jurys Inn.

Chelsea 109 -113 Queen's Gate London SW7 5LP

Jurys Inn.

Islington 60 Pentonville Road London NI 9LA

Grange Strathmore Hotel

South Kensington 41 Queens Gate London SWIP 5NB

Grange Rochester Hotel Westminster

69 Vincent Square London SWIP 2PA

Standard Single/Double/Twin rooms and Executive rooms are available

Rates: from £75.00 (rates are per room per night and excluding VAT at 20%. The rates are inclusive of continental buffet breakfast).

To book please contact Clare Marie Thomas, Acting Marketing Manager,

cthomas@rad.ork.uk or +44 (0)20 7326 8051 for a hotel booking form.

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FUTURE LAUNCH 2011

Pre-order to receive the early bird discount

Core Product Range:

The core product range for Intermediate Foundation and Intermediate Syllabi includes:

- · Printed Book: set exercises and variations including Benesh Movement Notation, £19.99
- DVD*: set exercises and variations, £17.99
- CD*: set exercises and variations with additional music resource for class, £12,99
- Printed Music Book: set exercises and variations with additional music resource for class £12.99

How to Pre-order

To pre-order the core product range and benefit from an early-bird discount, visit wow.radenterprises.co.uk Alternatively, complete the order form enclosed in the introduction to the new Intermediate Foundation and Examination Syllabi booklet distributed with issue 2 (2010) of donce gozette. We will dispatch your order within the first two weeks of January or you can collect your order at the Foundations for the Future launch on Tuesday 4 January 2011.

The syllabi may also be ordered from Academy offices in Australia, Canada, New Zealand, South Africa and United States using the sales order form.**

The recommended retail price of the core product range outlined is

63.96. By pre-ordering your copy by

1st December 2010 you will benefit
from an early-bird discount getting each set for just £50 or both sets for £90

(All members purchasing after the 1st December 2010 or purchasing an incomplete set will be entitled to 10% discount).

Don't miss out on the opportunity to be one of the first to own a copy of the core product range containing all the essential components you will need to facilitate your teaching.

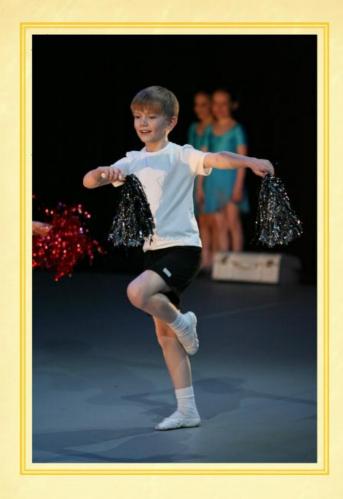
'Alongside a strong technical base, students will develop a greater sense of theatre, movement dynamics and musical



Pre-Primary in Dance and Primary on Dance: 2009

On Saturday 3 January 2009, the Royal Academy of Dance welcomed over 500 delegates to its Members' Conference to take part in the launch of the RAD Pre-Primary in Dance and Primary in Dance syllabi and the Academy's new Solo Seal Award.





Photos: Mark Lees

Day 81

In 2003, the Academy launched the Pre-School Dance Curriculum



Dance and movement play a vital part in the development of young children into confident co-ordinated and well socialised individuals, which is why the Academy, in response to its Strategic Review and requests from teachers, has developed its first-ever Pre-school Dance Curriculum. The new curriculum is a benchmark providing teachers with a much-needed and developmentally appropriate framework within which to teach dance to pre-school children. Teachers can now enjoy all the information and guidance they need to bring out the best in young students, as Karen Berry explains.

Dance to your own tune

rom early nest year the Academy will offer a new Pro-schaud Dunce Curreculum, which will be available for all teachers of young children who much In prisone dense schund-unador in state education surveys chools day care centres. Over the root year a paid, impresenting the artistic and education departments of the Academy, have been developing the new Preschool Dunce Carriculum. The curriculum has been designed in response to the stratigic review and focus groups, which highlighted seaders' requests for goldenas in the teaching of young children. The corriculum will be available in the form of a unoccious allinclusive rock which contains curriculum content, information on planning and delivery. as well as a communication of DVD and CD.

Synthesized from educational research and developmental theories, the quarterial has been designed with groung delidious intel lecture, emotional and mater development in mind. Advisorshildiging the method provided children, it can also general aims and specific goals for the hashing of young children.

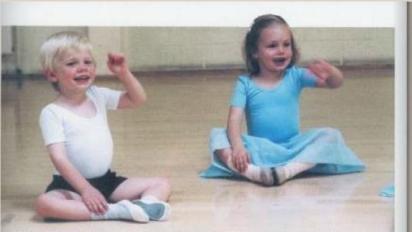
providing totalizes with information as to whose and when to each, in order totalizes and promote young children's mentioning by of miscanization in order to approach to the formation is upon to the control of the providing to the providing to the providing to the providing to the providing the providing of the providing the providing of the providing the providing to the providing the provi

The neck calditions were represent a latter of rapid garseth and development, when young children become some of their boildes and what they can de with them. The achood children have powerful carboidy and active imaginations, gaining that knowledge and understanding through acting on, explaining and abserving their cardiocomment, in the early years must of their families a connected in measurement, where children are learning as more as well as forming though measurement. More many plays a control mee in the chance turnfoodbarn, where connected in the chance turnfoodbarn where young children granting with in dispute to draw thesee that one imprecises in

socialists common to their stage of cevelopment. Vocamust experts agree that per-school children abould be involved in the development of fundamental or basic movements. Pundamental movements, such golyma, but gotten, summing and jumping involve the case or core measurem only and are devoid of prescribed refinancets or abole. These movements are the continuo damminator in specialised museument skills such as those present in spect and dance Incheoques, Development of these core inovenients is purposers for future skill learning Professor Cultabase of Indiana University states that "the development of foundamental unoverseent abilities in book to the memor development of children. A wide meaninged of movement experiences provide them with a wealth of information. on which to best their perceptions of themselves and the world about thact? Callabue and Orman, 1995, 2005.

Within the attribution each level defenses range of fundamental inoversents for readant to director and capture with their years.





students. Dance claises therefore not only mustk an mulet so help satisfy children's state seed to move, but can subfitionally help develop coutroi and an-unlimation of wherea's movements. However, dance is an at form, not a physical disoptime, where moving capacitizedy with income and purpose. mustly in response to music, is required. Amonding to Edizabeth Sewyer, a renowned accompaniel, teacher and author, riveren in Regionest which transforms innormally from disjunctive motor activity into a form Perpension (Sawyer, 1985). The Fre-school Darke Carriculum addresses the need to needed crescivity and expression through markeners, as well as developing listering. in the and physical responses to sound and main. Using the suggested fundamental is Petitentis, teachers cans balance movement repenences that help children to become Limitar with the exergement constillates. d'Alcir budies, Such reperience help ne invelop children's body awareness, with reportunities to respond creatively through inserness to varying rimals such as music and sounds, stories and poems.

the Pre-school Dance Carriculum has no syillabus there will be no pre-prescribed or set sequences, although general guidelines as to class planning and structure will be provided

boxationalies agree that young obd doesn't not a fine to be limiting museument operances and that children dimaid by included in a wide range of movement manusc. Committering on the tracking of wells of lazi, where tendens are involved in the reportation of a nation set of convenient.

sequences can insdemnity limit where, learnt to what is taught. Additionally, deemso can fall treativity and apontancity in both pupil and teacher (Calmute, 1986, 764). Children meunique individuals who develop according to their own simetable. In the spirit of marching teaching techniques to the preachoul child's bisocgictised learning patterns, the Pre-school Dance Corriculum has no what us then will be no preprescribed or set sequences, although general guidelines as to class planning and structure will be provided in research to the capabilities and needs of their drildren, teachers are then free to plan and decide how the oversculum should be delivered and the fracting outcomes achieved.

Through participation in the dance curriculum, children not only expand their movement vocabulary, developing control and skill of fundamental movements, but, can develop self-confidence and self-esteem, as well as social skills.

To help visualize the contine process, there are provided to seculars within any live to the continue to the continue to the continue to the continue to a synthese and original manner, then the developing and administration couldness in compartition. Much research and discussion by the panel were talle through the themes in under to mental a wide enthropial and developmental references.

From the most have been constructed for each level to accommodate up to four terms a year. Inachers up the continuous when and love to most have the therees within their school read.

In delivering the curriculum, teachers should give priority in meeting the individual ands of all delilers, while recognising and respecting differing cultures, senders and capabilities. In meeting the growing needs of children, tenefrens should aim to provide a sale, sympathetic and fun learning environment. Through participation in the dayor correculors, children nor only inqual their museument vocabulary, developing control and skill of fundamental manaments, har, can develop self-coandence. and self-externa, as well as ascial skills. Within the dance class children learn how to work an-operatively as part of a group learning how to take turns and communicate and interact with their teacher and peers. Research shows that when children experience estionment and success of movement experiences. they will be motivated to anothese physical activity into their adult lives (Seeteld) 1979. 1984, Bunker 1991), Teachers of the curdendary need to ensure they plan for dance experiences that allow children to experience their own personal success and builthment. Encouraging intrinsic multivation. will result in the emphasis-directed towards the process rather than the product. Children should be involved in the exploration and self-discovery of the movement, rather than refinition of movement to a occasibed style. By affect, this will have representations. the tractions styles, resulting in a shift away from the traditional didactic modes of tracking towards more guided and discovery teaching wyles.

At the coll of each level, students of Royal Academy of Dance rapidized trashers may participate in a Demonstration Class, leadby the trasher and performed to an invited auditood that includes permitting performs of the participating children as well as "let us first teach little children to breathe, to vibrate, to feel, and to become one with the general harmony and movement of nature. Let us first produce a beautiful human being, a dancing child" teadors Duncan

Book Academy of Dance excittings. he Demonstration Classiflows the children adteschers an opportunity to perform a learner of the material covered over the year. The prominer will be present, not to a new or comite, but, or a special guest inched to mijor To shistern's performance and share in their der to the end of the Demonstration Class all. participating children will receive a Certificate of Adaptament for the level completed, which can be presented by the examiner or thewaches Cartificates of Achievement will that the cliff's participation and involvement In the Per-school Disser-Conscious for the appropriate level. On the neverse side of the art base a checking of the work covered will becompleted by the teacher at order to inform marris/guardians of the child's participation. and progress. Children, as well as purrate. can look forward with great excitement and articipation to the performance. The Bernogstration Class allows parents/anardians awhen the excuentent and to witness their Old's progress first band, Damondration Classes also serve as a means of building limiterium links with panents, mecessary for good customer relations. Carring purental improved and support for your efforts being to Laure the continued participation of the existen within your closs. Teachers should dien demonstration chases with examination.

Within the pack, the accompanying EVD will sensate sample. Demonstration Classes using the theories within each area. These shows will immunities examples in bow the themes can be said to deliber the curriculum. Although leaders are executinged to choose their own made incomball or livel, the accompanying CD will provide to each are with a useful and each CD will provide to each are with a useful and each and the comband of the companying.

tears. Farther information regarding the

Ministrative details of Demonstration

Cassa will be available in the pack.

acceptable resource. Appropriately chosen mass, will help to add to the child's engagement of the class. The CD contains music subsitive for the delivery of the contention, with varying time signatures and qualities.

The development of the Pre-school Tomor. Cornouls in represents a first and significant saps forward for the Arademy, and one food, which all suches in young oblightm can bene for Tackers of the way yearing are prevision to be retrusted with the responsibility of fostering and nurranting the young child's artistic potential. The Pre-school Discoe Curriculum will give them confidence in the hamilacity that by providing a developmentally appropriate prospiration of scale to their youngest pupils, while foundations can then be buil for children to reach their potentials appropriate prospiration in dance.

The pack will be available in the New Yor and non-trypes welled three EAS' Descriptions (46 + 46.00570 77.00.485) waste or before proposals.

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References

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The Pre-school Dance Curriculum – essential facts

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Renefits to teachers

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Step into Dance

In 2006 The Jack Petchey Foundation approached the Royal Academy of Dance with the idea of making dance more accessible to young people by bringing it into secondary schools throughout London. Step into Dance was born, a fully inclusive community dance project led by the RAD, which provides dance education to secondary schools across 17 London boroughs. It is the only programme of its kind in the UK and would simply not exist if it was not for the generosity and belief of Jack Petchey OBE. His conviction that dance could be used as a tool to empower young people has certainly paid off:

"Dance helps young people to focus their energy, express themselves, keep fit, learn team work and develop an interest that occupies their spare time. Many young people just aren't encouraged to give it a go, especially

young men and people with disabilities. I want to support young people and help them develop new interests in their lives, that is why The Jack Petchey Foundation has supported the Step into Dance programme. For me it has been a pleasure to support. I see the pride and joy on young people's faces when they have worked together to entertain an audience they can go home happy, they know what it feels like to work hard and achieve something and they will

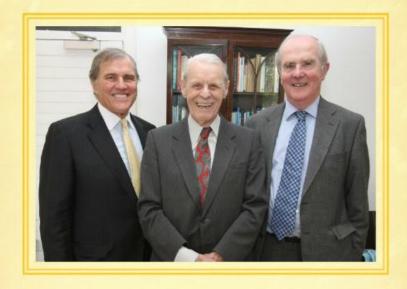
You Tube



Step Live! 2010

The Chairman retires

Roger Harrison, Chairman of the Royal Academy of Dance for 13 years retired in 2006 (1993 -2006), leaving his place to the current Chairman Kerry Rubie.



Kerry Rubie (current Chairman), Ivor Guest (ex Charman) and Roger Harrison (previous Chairman) at the celebrations of Ivor Gurst's 90 years birthday.

Photo: Mark Lees

Radacadabra

In 2002, the RAD's children website was launched with the name of Radacadabra.

Children can play and learn about dance through Radacadabra's characters to whom they can ask questions and receive responses.

There are current plans to further develop the website in 2011.



Polly and Jasmine, two of Radacadabra's characters





In October 2002, the RAD held the first major conference on Sir Kenneth MacMillan. Robin Stringer reflects on the man revealed by the conference to be not just brilliant and controversial but above all, deeply human.

MacMillan revealed

Day 77

What would Kenneth MacMillan have made of the exploration of his life's work at the Boyal-Academy of Dance in October? A reticent, private man, he might not have midshed academics and critics poring over the minutiae of his life at this the first conference of its kind since his sudden and dramatic death ton years ago backstage at the Royal Opera Bouse during a performance of Mayerling. He might have been embarrassed by the frequent acknowledgement of his genius, but surely, deep down, he would have enjoyed the appreciation.

He certainly could have coped with a little more during his lifetime even though he was bonoured with a knighthood. Not only was his work often rubbished by the critics but he was also variously accused of wrecking The Royal Ballet, which had been entrusted to his charge, and bringing ballet as a whole into disrepute. He would have been delighted to have been back with old friends like his contemporary Sir Peter Wright, with whom he worked so well: composers like Brian Elias with whom he created The Indus Trees or even critics who were also friends like Clement Crisp and Edward Thorpe. Most of all, aside from his widow, Deborah, and his daughter, Charlotte, he would have loved to be re-united with his dancers on whom he created over 60 works and on whose contributions to that creative process he depended.

So many came, among them Dame Antoinette Sobiey, Sir Anthony Dowell, Lynn Seymour, Darcey Bussell, Biggit Keil, Wayne Engling, Donald Macleary, Jennifer Jackson, Lesley Collier, David Wall, Irek Mukhamedov and Monica Mason, whose accession to the acting directorship of The Royal Ballet on the departure of Ross Stretton was greeted by delegates with applause*. They had come to the weekend conference not mereby to reminisce and to throw light on MacMillan and his works, but, in some instances, to pass on their knowledge to the new generation of young dancers. It was these sessions, played out in front of the audience, which proved the

Watching Sibley and Dowell, the original Manon and her student lover Des Grieux. coach their young successors. Alina Cojacaru and Ivan Putrov, was strangely exhilarating. As Sibley and Dowell drew on their memories dating back some 30 years, it seemed that the whole intimate process of creation was being re-enacted in front of the audience's eyes. "It was so moving," observed Deborah MacMillan later. "You get a generosity of spirit there that you do not get anywhere else." It was funny, and exciting too. Dowell took Putrov through the movements before and after the famous 13-count kiss between the lovers in the bedroom scene. "It holds the Guinness Book of Records record for the longest kiss in ballet," he explained to his protege. "Some couples-



Muderets at workshops taking p

come up for air. After it, I felt the last thing I wanted to do was an arabesque, so I reel back. Absolutely look as if she has drained you dry. Vampire woman!"

One thing about Kenneth MacMillan characters is that there was nothing sentimental about them. He wanted to cut through that to the real people.

The tutorials got positively dangerous when Lynn Seymour began taking Mara Galeazzi and Edward Watson through the balcomy pas dedeux in Romeo and Juliet." I don't want you to be a romantic writer's wet dream," she warned them. "One thing about Kenneth MacKillian characters is that there was nothing sentimental about them. He wanted to cut through that to the real prople? So it was that





Man Calanana and hora Dates

she upped the intensity of the lover's meeting to such a pitch that Galeazzi, rocketing as instructed across the confined rehearsal space. missed her partner's restraining hold and nearly crashed into the lap of an alarmed Lady Anya. Sainsbury, Happily unharmed, Galeazzi remarked breathlessly to her tutor: "There is a lot of running". The audience laughed. Seymour agreed. But there was no let-up. At times, it was as if the audience had been transported to the studio where MacMillan had first imagined and evolved his ballets. It was his spiritual home, as Sir Peter Wright, his associate during his difficult years in the 1970s as director of The Royal Ballet, recalled, and an escape from the disagreeable aspects of his job.

'He was not exactly easy to work with," asid sir Peter. "He suffered from changing moods and bouts of depression. His mind was always and understandably on his choreography. He always seemed to be asleep before rehearing but came to life in the studio. Then he needed constant assurances that his choreography was proceeding satisfactorily. When Annataria was damned by the critics, he descended into the depths of despair. I was very relieved when he fund a psychoanalyst and was going to start teatment. Then fate took a turn for the better in the shape of Deborah Williams (Lady MacMillan) who had the most inspiring and calming influence on him.

There is little question that MacMillan "felt got at as Clement Crisp put it, not only by the critics but by the then Covent Garden board, which with unbelievable arrogance refused to allow him to create Song of the Earth and, subsequently, Requiem on the grounds that the music was unsuitable for ballet. He made them in Stuttgart instead. They are two of his greatest works. Both are now jewels of The Royal Ballet repertoire. "He felt quite paranoid about that," recalled Crisp. "He was a very sensitive man. He identified strongly with people who had been unfairly treated. When Tienamen Square happened, he was glued to the television the children in front of those tanks. It was about the theme of betrayal. He was very disturbed by that, but it did not mean that he immediately made a ballet about it. He seemed to absorb things and allow them out. Everything fed into what he was doing. He could be watching some terrible B movie, see an image and think-I could use that."

lust such a thought entered his mind as he watched his three-year-old daughter, Charlotte, bend stiff-legged to inspect with innocent curiosity a retreating spider. As Charlotte, now grown up, explained to those watching Lesley Collier take a workshop on Requiem, that simple movement, somehow transmuted in its new context into something extraordinary and profound, found its way into the completed work, But did it really all begin with the music? He was a relentless listener. Monica Mason carries this characteristic image of him plugged in and eyes shut before going into rehearsal and is convinced of its crucial importance. "It all came from knowing the music well. He never came into the studio knowing the steps," she insisted. Brian Elias summed it up thus: "He never tried to illustrate the music. He did the music." Monica Mason agreed: "With the music in your body, there is no way you cannot do the choreography."

He never tried to illustrate the music. He did the music.

Anything and everything was potential material for his work - music, books, movies, his own personal experiences especially as director of the Deutsche Oper ballet company in the 1960s in Cold War Berlin, and the experiences of others. "Kenneth was fascinated by people's secrets and lives," Deborah recalled, "He could get more out of people than anyone I know." Mason remembers him sitting in the canteen at the Opera House spying on people."He was triggered by people, by quirky things. He was fascinated by psycho-analysis but never analysed what he was doing. It was a puzzle to him. I think he would have roared with laughter at the analyses of his work." Clement Crisp agreed. "If you are a choreographer, if you are really talented, you do not ask yourself why I am doing this," he said. "Genius actually takes over. Great talent is a kind of demon which can possess you. Kenneth did it because he had to do it."

As the weekend made increasingly clear, MacMillan was a driven man from the start. Why else as a boy would be have forged a letter from his father, who disapproved, recommending himself for an audition at the then Sadler's Wells Ballet School? Even then, he was already chorocographing as well as dancing, whether doing tap at end-of-the-pier shows in Yarmouth where he was brought up or as an evacuse attending the classes of his first ballet teacher, Joan Thomas, in Retford, Nottinghamshire. She remembers him as "a rather solemn boy, very quiet in class but very serious about his dance."

From these rather improbable beginnings, MacMillan graduated into Sadler's Wells Ballet and became in Clement Crisp's judgement "a very good classical dancer with a very good stage presence" until cripping stage fright made him long to stop performing. His career as choreographer was launched with the support of Ninette de Valois, who in 1955 commissioned his first professional work, Dannes Concertaines, It is being revived by

The Royal Ballet this April, together with The Judas Tree and Gloris, as part of the international MacMillan celebrations which will also give Covent Garden audiences a chance to see his Manon and Winter Dreams in January, Song of the Earth in May and Rameo and Juder in June.

Unquestionably one of the great chorcegraphers of the twentieth century, MacMillan was able to unleash the princeyal power of dance in new and, as it turned out, controversial, he, apparently, did not. Though his chosen themes embraced rape, incest, saidede, guilt and betrayal. Deborah insists that he never set out to be contentious: "He wanted to be lowed as a chorcographer. He never set out to shock. He just tried to express what he thought about life to people living their lives."

* Morrica Mason has now been appointed as director of The Royal Ballet

Revealing MacMillan, the conference souvenir brochure is available through RAD. Enterprises Ltd. An invaluable introduction to the study of the choreographer, it includes a biography and critique of MacMillan, a choreochronicle of his work, and personal memories from the friends, family and colleagues who have known him, which spun ever vates of his life.

Publication of the Revealing MacMillan conference papers is scheduled for later lanuary 2003. For further details, see seww.revealingmacmillan.org/papers.



POYAL ACADEMY OF DANCE

Revealing MacMillan



Conference Contents

CONFERENCE PRESENTATIONS

SATURDAY 12 OCTOBER 2002

Introduction and Overview

Luke Rittner introduces Revealing MacMillan Jann Parry: Kenneth MacMillan - the Man and the Works

Classical and Expressionist – sponsored by Mrs Patricia Hagan Robert Penman: MacMillan Matters – Matter and Anti-Matter in Kenneth MacMillan's choreography Ann Nugerit: Kenneth MacMillan and the Conflict of Expressionism

MacMillan and Partnering – sponsored by The David Cohen Charitable Trust

Carol Martin: Angst and Agility: MacMillan's Bedroom Scenes Masterclass on Manon with Sir Anthony Dowell, Dame Antoinette Sibley and dancers from The Royal Ballet, Planist: Philip Gammon

Form and Content – sponsored by Mr Thomas Lynch lennifer Jackson: Problems of Perception: A Sea of Troubles – looking at MacMillan's work from the inside out and the outside in Panel Discussion chaired by Jann Parry: Controversial themes in MacMillan's work – with Clement Crisp, Jennifer Jackson, Deborah MacMillan

MacMillan's Musicality – sponsored by hallet.co – www.ballet.co.uk

Paul Jackson: Kenneth MacMillan and his use of music with particular reference to his ballets using specially commissioned music

Panel Discussion chaired by Stephanie Jordan with Barry Wordsworth, Brian Elias, Monica Mason and Paul Jackson Masterclass on Song of the Earth with Monica Mason, Donald MacLeary and dancers from The Royal Ballet. Planist: Philip Gammon

SUNDAY 13 OCTOBER 2002

MacMillan and The Royal Ballet - sponsored by

Mrs Ricki Gail Conway

Beth Genne: MacMillan and Madam – the Relationship between kenneth MacMillan and Ninette de Valois

Alastair Macaulay: Ashton and MacMillan Sir Peter Wright in conversation with Beth Genne and Alastair Macaulay

MacMillan and Dancers – sponsored by The Audrey Sacher

Geraldine Morris: Collaborative Strands – A Discussion of the Contribution of Certain Dancers to Kenneth MacMillan's Dance Movement Style Panel Discussion chaired by Edward Thorpe with Darcey Bussell, Wayne Eagling, Birgit Keil, Irek Mukhamedov, David Wall

Preservation – sponsored by The Linbury Trust Liz Cunlifler. Kenneth MacMillan and The Benesh Institute Sarah C. Woodcock: MacMillan and his designers. Viewing of compilation of The Royal Ballet's archive footiage of MacMillan works: Edmée Wood Filins Kenneth MacMillan – introduced by Lady Anya Sainsbury and Bennet Gartside. Featured work includes Danses. Concertantes, House of Birds, Le Baiser de la fée, The Invitation, Images of Love, and Triad

Looking Ahead – sponsored by Mr & Mrs Benjamin Wrey Masterclass on Romeo and Juliet with Lynn Seymour and notator with dancers from The Royal Ballet. Pianist: Henry Roche

Panel Discussion chaired by Susan Crow: The Future of the Work – with Deborah MacMillan, Jacquie Hollander, Ross MacGibbon, Jacqueline Smith-Autard, Lynn Seymour, Sarah C. Woodcock

CONFERENCE WORKSHOPS

SATURDAY 12 OCTOBER 2002

Day repertoire workshop on ensemble work from Gloria for vocational and university students led by Diana Curry Day repertoire workshop on Song of the Earth for invited professional dancers led by Donald MacLeary

SUNDAY 13 OCTOBER 2002

Day repertoire workshop on Pie Jesu female solo from Requiem for Vocational students led by Lesley Collier Choreographic analysis workshops on Winter Dreams for GCSE and GCE A Level dance teachers and students led by Jacqueline Smith-Autard

Viewings of The Royal Ballet's archive video compilation for workshop participants and observers

All programme details correct at time of going to press

For conference papers, please contact the Royal Academy of Dance Tel: +44 (0)20 7326 8000

With thanks to Granada Plc for permission to use film footage; The Royal Ballet for releasing dancers, planists and archive video footage; Bennet Gartside for editing video footage

faculty

2001: Strategic review of the Faculty of Education

In 2001, the Faculty of Education started to offer three new awards: BS (Hons) Dance Education, Diploma: Dance Education, and Certificate in the Teaching of Dance, validated, at the time, by the University of Durham.

Today, the Royal Academy of Dance is an Accredited Institution of the University of Surrey with the authority to approve new and modify existing programmes leading to the award of degrees, diplomas and certificates. The University, as the awarding institution, retains ultimate responsibility for the quality and standards of awards.

manage a business.

ONISED QUALIFICATIONS IN

FEBRUATION, TEACHING AND

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DITON, ENABLING YOU TO DAIN

SUITED TO YOUR NEEDS,

IS AND CAREER ASPIRATIONS

YAL ACADEMY OF

MOVING FORWARD ON STRATEGIC REVIEW RECOMMENDATIONS

Widening Access for a Global Market

Recommendations from the Strategic Review have led the Faculty to reconsider teacher education, teacher registration, continuing professional development for teachers, and franchising schools. We have chosen to start by focusing on the first of these and have reviewed our teacher education curriculum and qualifications. In so doing, we have been mindful of several issues: the need to maintain and enhance the quality of our programmes of study, to broaden our subject to provide apportunities to teach in both maintained and non-maintained sectors of education, to ensure that our work is relevant to our international membership, and to obtain public recognition for our

qualifications. The outcome of this review is that from September 2001, subject to validation by the University of Durham, we shall offer three new awards: BA (Hons) Dance Education; and Certificate in the Teaching of Dance. Successful completion of the Certificate will lead to RAD Teacher Registration. Each award is characterised by a broadening of the subject matter to accommodate a range of dance genres and styles, provision of sound educational theory and practice including substantial periods of practical teaching, supporting studies which range from safe practice to enlightened use of music, and the opportunity to plan for a freelance career and to

The programmes are modular, may be taken full- or parttime, and are predominantly distance learning with some short course or seminar attendance. They will allow members to continue working whilst upgrading their qualifications. These new programmes will replace, in the first instance, the BPhil (Hons) Ballet and Contextual Studies. and the Diploma and BA (Hons) Classical Ballet Teaching. In the long term it is likely that they will embrace the current Teaching Diploma and Teaching Certificate,



ABOVE: Professor Joan White, Director of Education at the Royal Academy of Dance, Photo: Sasha Gusov

both of which are due to be replaced.

As can be seen in the centre pages and also in 'My Dance' on p.21 of this issue of dance gazette, the Faculty recruits inter-Education; Diploma: Dance nationally Answering the needs of that international market is of crucial importance to us. In the future we hope to offer Academy qualifications in several languages with programmes of study relevant to the culture in which teachers work. With this in mind we have funded a small research project led by Krystel Hountchégnon, the Faculty's International Development Officer, and are exploring potential links with universities in Europe, New Zealand and South

> Ballet remains central to each of our programmes, existing now alongside the possibility of studying other dance genres and styles in a world where, to make a living, teachers need to be multiskilled. We believe that these new programmes will provide sound qualifications, relevant to the twenty-first century in our global marketolace.

. ENROLLING NOW

To find out more, contact: Academic Registrar. Faculty of Education. e-mail: smcleod@rad.org.uk

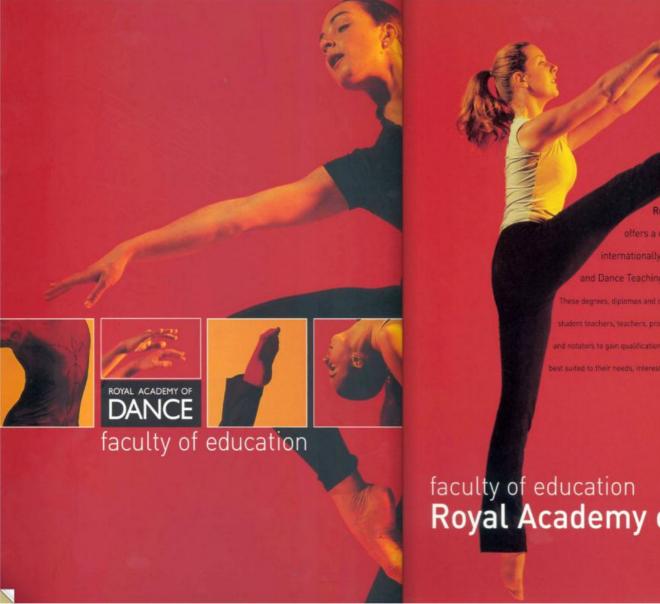
NEW VENTURE FOR DEGREE **STUDENTS**

During October and November 2000, three final-year students from the BA (Hons) Art and Teaching of Ballet taught at Stratford School, east London, as part of 'Forest Gate 2000', the school's millennium project Victoria Mansfield, Suzi Dack and Gwen Hallam explored choreographic ideas in mixed-ability classes with some 35 pupils who were more used to street dance and bhangra than modern dance and ballet. The exercise showed that the students could transfer themes and ideas learnt during their course and that they could also teach genres other than ballet. This was the first time that students from this degree had taught in a state school whilst still in training and both the Stratford pupils and the Academy students earnt from the experience.

The Faculty of Education is keen to encourage similar extracurricular projects which can add value to students' learning

STUDENTS AT THE ROYAL **OPERA HOUSE**

Ten students from the BA (Hons) Art and Teaching of Ballet performed in First Nights at the Garden in the Linbury Theatre at the Royal Opera House. The event, to commemorate the reopening of the Royal Opera House, celebrated some of the first nights seen at the House since the 1730s. Academy students performed Dances by George Frederic Handel, choreographed and rehearsed by Nicola Gaines. 'Balletto alla breve' from Ariodante (8 January 1735) and 'Saraband' and 'Minuet' from Alcina (16 April 1735) were created using steps and patterns of seventeenth- and eighteenthcentury dances in the style of the French Baroque Noble dances which flourished at the court of Louis XIV.



Royal Academy of Dance internationally recognised Dance

Royal Academy of Dance

2000: The Academy changes name

On the 13 December 2000, her Majesty The Queen allowed the Court of Buckingham Palace to communicate to the Academy her approval of the request put forward by the RAD to change its name from Royal Academy of Dancing to Royal Academy of Dance.

Read what the change of name meant in the articles published in dance gazette in the next pages.

what's in a name?

rol Martin reflects on the change of the Academy's title

n the face of it, the change of the Academy of Dancing to 'Royal Academy of Dancing to 'Royal along of Dance' is a matter of shortenane word. Hardly significant in the alcheme of things and yet, as is often care, less can mean so much more. Since a carrently writing a degree module on Academy's origins and influence, it as somewhat pertinent to consider the afficance of names, titles and Royal artes — and more specifically, the values wisions they reflect.

The year 2000 marked the Academy's birthday and the beginning of a comensive re-examination of its role in the old of dance today. Part of that process bes looking back through time and arilying the evolution of the organisain parallel with the development of a lissional dance culture.

The Academy's origins lie in the forion of the Association of Teachers of enatic Dancing of Great Britain in 30, the year in which King George V elled the Cenotaph in Whitehall, the known Soldier was buried in eminster Abbey and the League of nions was born. The original title seems inle cumbersome in an age of soundand acronyms: however, the nine as reflect both the original context and of this pioneering group, instigated by editor of the Dancing Times, Philip 1. hardson. First and foremost, the title is dence of the emphasis on teachers and oching, a reminder that the essential mit was 'the need for an association of perts to guide teachers and young neers in the correct technique of ballet ed to preserve the great tradition of our (Bedells, 1954, p. 112).

Writing in retrospect, Bedells uses the months correct technique of balled rather as 'operatic dancing', an indication of w much the situation had changed in a period between 1920 and 1954. Before a Second World War, the term 'operatic using' was used widely for a number of mons. Firstly, 'balled' was synonymous she Russian dancers and companies, most ricularly the Ballets Russes and its successity to the extent that many British users who wanted a successful career.



were obliged to adopt Russian names). Thus, to use the word 'ballet' might have hindered any attempt to form and develop a British training infrastructure and a British standard of teaching. In his study, The First Seventy Five Years, Derek Parker suggests that the alternative term for ballet. 'classical dancing' (as used on the continent), would also have been problematic since 'in England, "classical" dancing more commonly meant Greek.' (Parker, 1995, p. 3.) Not wanting to identify itself with either Russian Ballet or the revival of interest in Greek dancing, the term 'operatic dancing' was part of a statement of artistic and national independence.

By the end of the 1920s, the Association had shortened its title to the Association of Operatic Dancing of Great Britain and had acquired a Royal Patron in Queen Mary, known for her love of the theatre and dancing. There had also been suggestions that the title be changed, notably from the ballet historian, publisher and bookseller Cyril Beaumont who argued that '... the time has come to abolish the now meaningless term "operatic" and substitute for it "classical baller" (Beaumont, 1928, p. 47).

Beaumont's suggestion was only half met when, in 1935, the Association was granted a Royal Charter. The term operatic' was dropped to form The Royal Academy of Dancing. Why 'classical ballet'





was not acceptable is perhaps understandable at a time when the first British Ballet companies were in their infancy and the British ballet public had yet to see them perform a full-length nineteenth-century ballet 'classie'. Less understandable is why the situation did not change in subsequent decades. The rapid growth of ballet on an international scale, often referred to as the 'ballet boom', would seem to have provided the necessary ration of être for clarifying, even celebrating, the identity of an organisation devoted to the teaching of the classical ballet tradition under its Patron, Dame Margot Fonteen.

OPPOSITE: (background) The Royal Charter of The Royal Kademy of Dancing; (clockwise from top-left) the amontal bearings of the Royal Academy of Dancing, Phyllis Beddils, a founder member of the Academy, to costume for "The Smith Family", 1922: awarding the arrival of HM The Queen for the opening of the new Academy building on 6 November 1974; Queen Mary, the Academy's Royal Patron, with Dame Adeline Genée at the Stoll Theater, 31 October 1950.

ABOVE: (clockwise from left) Tamara Karsavina, a Tounder member of the Academy; the Academy's most recent loga, in use from 1997 to 2001; Phyllis Bedelfs with Philip J. Richardson, instigator of the Academy in its original form as the Association of Teachers of Operatic Dancing of Genel British.

he new logo, commissioned to accompany are of name, will soon be in use by the arrund the world

TE Luke Rittner soon after his appointment er executive on 15 September 1999.

WLEFT AND RIGHT: The Academy's refurbished w headquarters, where memorabilia and origiic. orks set off the contemporary office space.

histever the reasons, the moment was when, in the mid 1960s, the founda-# of Contemporary dance, based on elmerican model of Martha Graham's 4. theatre, were laid. The 1970s saw wersification of theatre dance both in of 'rival' genres (Ballet and emporary) and the creation of indeent dance sectors

anti-establishment. tradition, and antivalues. The value of heatre and non-westdance forms was also ning clear in relation e community and a icultural agenda. By 1980s, ballet was to tiself the target of an casing number of perspectives, oding feminist and colonialist critiques. Whilst the term 'dancremained, the 1990s

a change in the Jemy's title from 'The Royal Academy Dancing' to 'Royal Academy of cing'. More significantly, 1997 saw the rporation of The Benesh Institute. equently reflected in the Academy's and letterhead. The 1990s also saw ujor development in private sector ce and dance teacher training in the iduction of degree programmes. The demy responded with the creation of a (Hons) Art and Teaching of Ballet are in 1994, shortly followed by the a ever distance learning degree in dance: BPhil (Hons) Ballet and Contextual adies. The significance of these degrees yet to be fully appreciated - and dentood. Misconceptions on the nature function of dance education still ound and there is concern amongst me that the Academy is becoming too ademic'. The irony is not lost on those of who understand both words to mean a ice and the pursuit of knowledge, iderstanding, skills and excellence. After the combining of practical and theoretstudy within an Academy or onservatoire has long been a traditional acept in music and fine arts. Why not in

ROYAL ACADEMY OF





tury? The year 2000 has proved another 'watershed'. The Strategic Review, instigated by the Chief Executive, Luke Rittner, has outlined the way forward for a more diverse, dynamic and influential organisation. Part of this has been the creation of a Faculty of Education, led by the Director of Education, Professor Joan White. This new Faculty is responsible for delivering nine programmes, comprising diplomas and certificates validated by the Academy and degrees validated by the University of Durham. To date, these have been ballet specific, raising familiar issues of 'elitism' versus access for all and highlighting a fundamental tension between the Academy's title (dancing) and its work (ballet). The new distance learning degree programme which, subject to approval by the University of Durham, is due for launch in September 2001, seeks to address this issue. The programme title, BA (Hons) Dance Education, reflects a wider concept of dance and students (who are recruited internationally) will be encouraged to study the development of dance within their own geographical and cultural environment.

Finally, I return to my opening arguof the Academy in the 21st cen-ment that less can often mean more, lust as

cuisine means more than cooking, art more than painting and drama more than acting. I would argue that 'dance' means infinitely more than 'dancing'. The latter (both performance and training) will always remain central. There is no dance without dancing. The Academy's commitment to encouraging and promoting more dancing is not in question. Under the guidance of the Artistic Director, Lynn Wallis, the development of dance performance, teaching and training is an integral part of the Academy's future. But equally there can be no dancing without making dances, watching dances, recording and studying dances, the appreciation of dances, and knowledge of the dance pro-

fession and dance management. Without these. dancing remains in the studio, isolated from the profession and life - it becomes 'academic' in the worst sense of the word.

The new title symbolises the plurality of dance and, whilst parameters and priorities must inevitably be identified and the rich ballet heritage maintained. it paves the way for growth and expansion - the conditions for survival in an increasingly competitive market. For those who are

concerned about the preservation of 'tradition', there is reassurance in the Academy's newly refurbished London headquarters, where original prints, artefacts and RAD memorabilia are blended within the new contemporary décor. The past and present, the old and the new, existing side by side in space and time. If that is not enough, it is worth remembering that the title was first used in 1661, when King Louis XIV founded the Académie Royale de Danse. What could be more traditional and simultaneously provide the conceptual framework for re-organisation, regeneration and another Renaissance?

References

Beaumont, C. W. (1928) ' "Operatic" or "Classical Baller" ' Dancing Times no. 217, October, p. 47 Bedells, J. (1954) My Dancing Days. London: Phoenix House Parker, D. (1995) The First Seventy Five Years. London: Royal Academy of Dancing

in Dance History and Aesthetics and Programme Leader for the Academy's distance learning degree.







a view from Luke Rittner

he decision taken by an overwhelming majority of rembers present at the special meeting in November change the name of the Academy to Royal cademy of Dance carries more significance than is first apparent. The vote to change seems to me to gnify a membership that recognises the need for change and is ready to embrace that change. Details of the first initiatives to be implemented have now been sent to registered teachers and full members. If any of you have not received a copy, please visit the website's 'What's New?' section or request one from Headquarters or your national office. I hope that in the coming months some of the effects of these changes will become apparent. A very tangible sign of change is our new logo, which has now been launched.

I am writing this introduction from Houston. Texas, where I am attending the second of our four international Examiners' Seminars. These seminars are particularly significant in that an entirely new system of marking is being introduced and will. I hope, go some way to resolving issues of accountability and standardisation. As I write, our European and North and South American examiners have welcomed the new marking system with enthusiasm.

I am continuing to travel extensively in order to meet as many members as possible and to hear your views and ideas on the Academy and its role. In October. I visited South Africa and attended the annual general meetings of each of the seven RAD Regional Panels there. I have also spoken at meetings in Dublin, Glasgow, Guildford and Newbury.

I have now been at the Academy for just over one year. In that time, I have been struck by the intense loyalty of the membership to the Academy and its ideals. I have also witnessed the irritation, anger and even despair of some members who feel the Academy has become old-fashioned and out of date or that it does not listen to or support its members enough. Many of the changes now being introduced are your ideas. Your Academy is listening. Your continued loyalty is crucial to regaining our pre-eminent position as the world leader in dance education. If one member decides to start entering candidates again after ceasing to do so through disillusionment, I will know that the RAD is on its way once again. Together we can achieve much.

Luke Rittner Chief Executive

ABOVE: Students from the Faculty of Education's degree and diploma programmes, Photos: Merlin Hendy



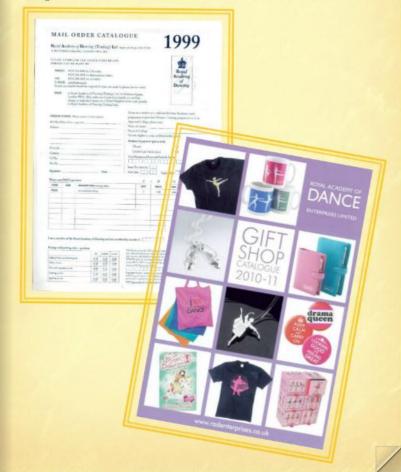
RAD Enterprises: the RAD shop

Royal Academy of Dance is a charity registered in England and Wales (No. 312826, VAT reg No. GB 603 176371).

The Academy operates throughout the world both as a charitable and not- for- profit organisation, in receipt of very little government funding. As such it is imperative that we run the Academy as a business and one of the activities we are engaged in, in order to support ourselves, is the development of a wide range of commercial products that we sell.

In 1992, RAD Enterprises Ltd was founded, a limited company set up by the Royal Academy of Dance to sell products and goods using the Academy's logo and brand name.

The profits from Royal Academy of Dance Enterprises Ltd are gift-aided to the Royal Academy of Dance charity, so every penny spent supports the wide range of RAD activities and events.

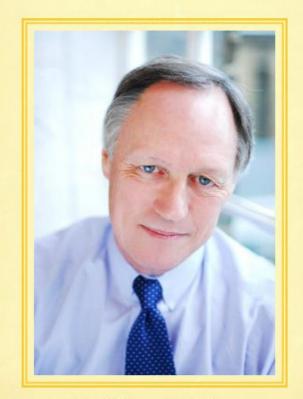


The appointment of Luke Rittner as Chief Executive

Luke Rittner took up his appointment as Chief Executive of the Royal Academy of Dance on 1 September 1999. He was Communications Director for Sotheby's Europe (1992-1998), Director of Corporate and Public Affairs for Sotheby's Europe (1998-1999) and in previous years has run the Bath Festival, was Founder- Director of the Association for Business Sponsorship of the Arts (now Arts & Business), and Secretary General of the Arts Council of Great Britain (1983-1990). Luke has served on many arts boards, including the Victoria & Albert Museum and the British Council. He was a non- executive Director of Carlton Television until 1993.

He is currently Chairman of the London Academy of Music and Dramatic Art (LAMDA).

Please turn over to read his interview with dance gazette in 1999.



Luke Rittner by F. A.

WANTED

a Blueprint for the Future of the decidence of purpose in the context of the decidence of purpose in the context of the decidence of the decid

In his first interview since becoming Chief Executive of the Royal Academy of Dancing, Luke Rittner talked to Michael Church, writer, journalist and broadcaster on the Arts, about the Academy, the Strategic Review and his vision for its future.

It is commonplace for incoming chief executives to announce that things are at a turning point, but when Luke Rittner says this of the Royal Academy of Dancing, he's almost guilty of understatement. "What I have found," says this veteran champion of artistic causes, "is a very well run organisation, doing a vital job, but one that tends to be inward-looking, and there are some potentially serious 'clouds' on the horizon. My predecessor, David Watchman, helped save the Academy from disaster ten years ago, but a radical overhaul will be needed to ensure its long term survival, growth and

find on page 29 is the first stage in that overhaul (it is also available on the web at www.rad.org.uk). When all 18,500 Academy members have had their say - in the first-ever comprehensive reflection of their views - the next stage in Rittner's blueprint for development will come into effect. A Strategic Review has been announced which, with the aid of workinggroups all over the world, will in turn lead to a five-year plan to reform the Academy from top to bottom. Rittner is anxious to encourage radical ideas and has told members to think 'out of the box'. One of his radical thoughts, for example, could involve changing the Academy's name. Some now feel that the word "dancing" carries fusty Edwardian overtones which the Academy should consider abandoning.

But as the Academy's new Chief Executive hastens to add, the view that change is needed is widely shared: "Talking to members, teachers, examiners and staff

in many parts of the world. I have so far met little resistance to change. Change is welcomed - even though they know there are those who will find change traumatic. There are going to be some very heated arguments and tough decisions will be taken which will not please everyone. But it really is a case of adapt or die."

The biggest question facing the institution, says Rittner, is starkly simple: who, and what is it for? "There has recently been a significant drop in the number of people taking exams in some countries - and examination fees are the Academy's bread and butter. This suggests that outsiders are The questionnaire which readers will, questioning the purpose of our existence, and it's a question we duck at our peril."

As Rittner points out, teachers of classical ballet now face a very different world from the one in which they grew up. "Much of what you learn as a ballet student goes against the grain for today's young people. Ballet is seen by some to be all about control and discipline - about the way you stand, it's about putting yourself through a lot of agony from a very young age. This is popular neither with young people nor even their parents. Indeed, the whole idea of examinations in the private sector is less popular than it used to be."

"This points to our great dilemma. Do we continue to maintain high standards which is what the Academy was set up to do - and risk ever-fewer young people coming forward to study with us? Or do we say: "Okay, thirigs are different now, let's drop our exam standards in order to entice as many people as possible to join us. Let's not be tough on them, and give them all a

medal whether they've passed their curor not. What's the answer? One think they re about nothing at all. very clear - we must maintain by

or not. Wisit's the answer? One times very clear — we must maintain it standards of teaching.

As it happens, Ritturer does have a finally logical answer, which he hopes are be considered in the Review. To attract many people in as possible. I think we train a two-fier system. We should never that the respect to the state of the proposed to say, in ten years' time, that the Academy is an augual part of the dance profession, a school might well be considered in the Review. To attract many people in as possible, I think we train a two-fier system. We should never the that when you learn ballet, you age skills that last a lifetime, whether the become a professional performer or and the overwhelming majority of you people who are sent by their parent learn ballet are not going to become; fessionals. So why treat them as if the were? You can tell instantly, as soon achief walks into the room, whether is are the right or wrong shape— and if the latter, why put them through years misery? Why not say to them simply considered the profession has been proposed as the misery? Why not say to them simply considered the proposed proposed to the should make it fun and maintain the interest as fong as possible. Those we comerge as having real talent would give everyween chance of a good head grounding, he should make it fun and maintain the interest as fong as possible. Those we comerge as having real talent would give everyween chance of a spool has the demands of risk chorcographers require.

The other control issue, which lime and the control of the control issue, which lime the foreign of the control issue, which lime the foreign of the control issue, which lime thave the control issue, which lime the control issue, which lime t

but in which it can learn After all, it originally came out of that medition. But this humility is not easy to find on the classical side. we should seriously consider including modern dance as part of

Either points out that the Academy's biggest competitors mediade all forms of dance, from jazz to tap to showbusiness, and ha a is what a great many young people are primarily interested in. maerica has hundreds of schools teaching these forms of dance, wiled by the excitement of films like Fame and Saturday Night Report According to Rittner, "the Academy has to decide if it wants move with the times and embrace this explosion in dance. Even the original vision of the Academy's founders has become narnewed down and we need to re-define our purpose in the context.

He is, in short, unhappy about the vawning gap that seems to test between the Academy and the profession itself. "If you talk to meers, you find too many of them regard the Academy as being relevant to their work. As a teaching institution, which is what we we must ensure that we have the closest possible relationship to the dance profession. We are in danger of becoming museum or rators. And that would make us the enemy of dance which like Her other art form, is about communication, emotion and expres-I'm passionately opposed to anything which puts up o estacles to prevent talented young people of any kind — dancers. Dainters, actors, musicians - from embarking on a career."

If he speaks with feeling on this point, it's for a good reason. He It inself ran away from school without any kind of qualification and had the luck to be admitted to drama school all the same. I got a bee on audition and a whole career opened up to me. At the end the day, if the performing arts are not about communication.

Which brings him to another thorny question. 'Should the

The other central feste, which the desortes a heartening difference. Moreover, while youth culture in believes the Academy must confront and the US and the Antipodes has become increasingly hostile to discisions to the Company of t ern dance. They didn't talk to each one sating exams in music set by the Associated Board - are deeply and there was snobbery on both sides The inbued with discipline. The newly-opened Chinese operations of antithesis no longer exists. Modern dan the RAD are doing extremely well. In pedagogical terms, there's a now has its own traditions, and bugs of second when in the East. Which beings Ritter to the subject respect—it can now afront to adm at an 4 competitions. Should we not internationalise the Adeline Genéc there are things in the classical trades and hold it in a different city, on a different continent, each year?

He's looking with interest at what the Internet can do to increase worldwide involvement with the Academy. and he's got plans to turn its small merchandising arm into a substantial money-earner, Selling everything from leotards to videos, the RAD could emulate the Royal Academy of Art and other arts institutions with successful merchandising operations. Since the passion for dance is universal, the potential market is huge.

After seven years as a director of Sotheby's Rittner has now returned to home territory. He's never ceased being active on boards and trusts in the fields of theatre, music and dance, and his past career as an arts supremo could hardly augur better for the job he has now taken on. And as a member of the Arts Council at the time when Luke Rittner was appointed Secretary-General, I can youch for this. He was parachuted into that organisation at a time of maximum institutional stress and, in a remarkably short space of time, won over everyone with his combination of wisdom, tact and firmness. And this, moreover, is a man who has run numerous arts festivals, who directed Britain's cultural activities at the Expo World Fair in Seville and who created virtually single-handed the system of business arts sponsorship we now enjoy in Britain with the founding

The future of the Royal Academy of Dancing lies - of course - in the hands of its members. But I couldn't imagine a better hand on the Academy's tiller, as the institution moves through the choppy and challenging waters of change.

it really is a case of adapt or



This questionnaire is avaiable in english on www.rad.org.uk

Ce questionnaire est disponible en français à www.md.org.uk. Der Fragebogen ist in deutscher Sprache über das Internet

Il questionario e' disponibile in italiano sul sito www.rad.org.uk

O questionário em Português pode ser acessado em www.rust.org.uk

El cuestionario esta disponible en español por internet www.rad.org.uk

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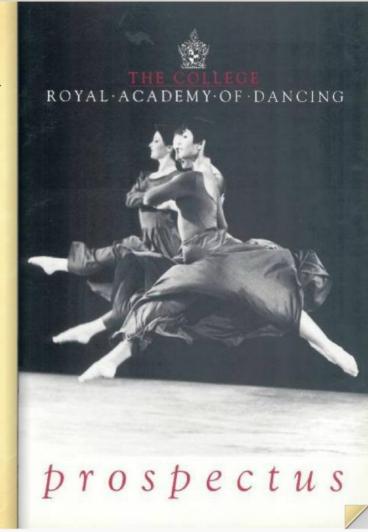
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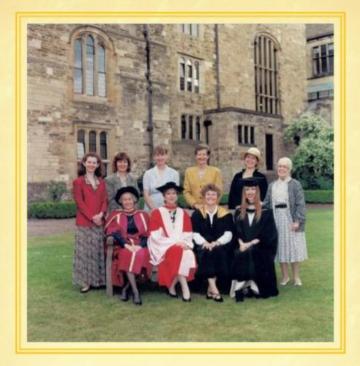
The college of the Royal Academy of Dance offers degrees for the first time

1994 marks a significant development in the history of the RAD as it was the first year in which students joining the College could register for the first time for a three year degree course in the Art and Teaching of Ballet, validated by the University of Durham.

Today, the Academy's degrees are validated by the University of Surrey._

Please turn over ...





1996: College staff. RAD Archive

BA (Hons) THE ART AND TEACHING OF BALLET

The College of the Royal Academy of Dancing is proud to announce Britain's first BA (Hons) degree in Ballet

- Validated by the University of Durham, this unique, three-year course offers a combination of performing and teaching skills, studied in a setting which is both exciting and supportive.
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- The degree course will begin in September 1994 and audition dates are as follows:
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 Batteness Square, Landon SW11 3RA.



1997: The Benesh Institute becomes part of the RAD

NEWS

THE ACADEMY AND THE INSTITUTE -WELCOME TO HISTORY

April 15, 1997 will be remembered as a significant date in the history of dance training, as it marked the merger of the Royal Academy of Danting and The Sanash Institute. The Academy is the world's largest examining and training body, while The Benesh institute is custodian of the system of notation most widely used by dance companies. Members of The Benesh institute were invited to Academy Headquarters in Battersoa on April 17, to meet their new colleagues and view the Academy and its wide sange of activities.

think that this will be of prest benefit to the dancing

The inclusion of Benesh Movement Notation (BMN) throughout the Academy's work will extend the appreciation of dance among students and should also raise teaching standards. An understanding of the value of notation will be fostered amongst future generations of teachers, denters and choreographes. Sir Peter Wright CBL is particularly well-placed to comment on the merger, as he is President of The Bonesh Institute and vice-president of the Academy He said, "I am certain that the association will bring great advantages to both organisations and I

congretulate all those people who have worked we hard to make all this possible. It is a great stop forward in our desire to bring notation into ail forms of dance education and into the profession as a whole."

The Benesh Institute was founded in 1952 under its original name of The Institute of Choreology, and serves as the international centre for Berush Move ment Notation The organisation trains students and serves as an examining body, and has developed a comprehen sive library of movement scores. It also works to protect copyright is choreographic works through the use of SMN the system jointly devised by Rudolf will Joan Senesh, and now recognised as a universal language in dance, with particularly ballet. He institute promotes the use of BMN by profess stona's and in education seeking to regulate the development of the system to maintain is integrity, and him developed computer software to keep the writing of BMN abreat

of the information age. The Academy's negt-

tistions with the Benefit Institute were led by David Watchman, Chief Executive of the Academy. With the ink dry or the paper and the news officially announced he admitted. "I am very pleased that these two great



The Signing II. 4) Richard Tham, Lynn Wolfe, Andrew Ward, David EWort, (seased) David Watchman, Roger Bramble.

proanisations have merged." He continued, "Ballet companies world-wide have discovered the benefits of Benesh Movement Notation and I hope that other teaching organisations will follow our lead by introduring BMN into their own syllabs and training methods. This can only help improve standards. Members of the institute are assured of a warm welcome within the Academy."

One of the first members to be welcomed in an official capacity was David Elliot, Finance Director of The Benesh Institute, who has been invited to join the Academy's Executive Committee. After beginning his career in the world of corporate finance, David Elliot moved into the arts, first with English National Opera. and currently as Deputy Chief Executive at the Royal Albert Hall. He has served on Arts Council appraisal. teams of the Royal National Theatre and Birmingham Royal Ballet, and has been Treasurer of the Benesh Institute since 1991.

From October 1997, there will be a special page of news and information dedicated to members of the Barresh Institute.



Anning Ward Director of The Benesh toxtinute



David Eilinit. Rosal Albert Hall

Deputy Chief Executive,

Dame Antoinette Slaley, President of the RAD, was unequivocal in her welcome for the amalgamation. "I am delighted that the Banash Institute will be Joining the Royal Academy of Dancing," she said. "I

Michael Concah in The Music Suite with mumbers of The Benesh Institute

A Royal Gala will be held at 7.00pm at Her Majesty's Theatre, Haymarket on Sunday, 16th November to celebrate the merger and to raise funds for badly needed scholarships. If you would like further details and booking information, please contact Julia Bennett

at London Headquarters.

10

COLLEGE WORKSHOP 1996



Creativity in the College

In February and March second year students from the College had the opportunity to demonstrate their creativity in two events, the annual WORKSHOP presentation, and a collaboration with Central St Martin's College, the PETER WILLIAMS DESIGN FOR DANCE project.

Norman Morrico reviews the performances.

WORKSHOP TO

It appears to the their today's world, beset by so many problems, imposes on us all a feeling of rather gloomy seriousness. It is hard to be frivolous when considering wars, rising trime, ADS etc. and yet I feel that through our arts it would be good to try to counteract this seriousness, and, choreographically, to dence for joy and hope and laughter. Perhaps this is too much to be asking of our young novice choreographies, but surely it is a thing to keep in mind. I onjoyed WORKSHOP '96, there was some excellent work on show throughout and it is no criticism, merely an observation, that most of it was very 'serious'.



Restricted Liberty

The programme opener, Karon Halls' Lateral Teasions, to an interesting score by Sholla Chandra, presented feat, well Structured choreography that maintained a nicely balanced rhythmic dynamism throughout. Well danced, barefoot, in attractive brown and rust costumes, the work needed only a little more originality in the invention of the steps to give it the stamp of a personal movement – language, or style – something all choreographers should strive for, even in a piece that could be described as

These are so difficult to come up with I did not acknow what Nordlys means and, stupidly, did not ask, but than that left me free to make of Maria Tossem's attractive dust whatever my senses came up with Apologies to the choreographer if got it evrong, but to me the feel was northern, with sun and moon, dawn and duous. Sparlous movement, sensitive to the music, produced chareography which flowed organically and created a restful mood, both cool and slightly sad, but with a hint of passion underneath. Why do I think of Finland and the midminght sun?

Quirky is the word I would use to describe Susan Robins in All Directions. To a Steve Reich score and with a feel of almost daicroze aurythmics, the choraography hopped along, apparently at random but with an underlying purpose which, I confess, escaped me. Certainly, with a touch more escentricity, every could have achieved a velocious sense of humour, which, I suspect, was not the intention. An odd piece and oddly compulsive in the wetching, humour in sheer movement is choraographically rare, but this work was on the edge of achieving it.

Colours may be used to symbolic effect and I wondered if the red, green and blue of the costumes in Kimberley Knight's choreography for Excells was a

deliberate hint of character. Nigel Hoss's music complemented the movements given to the three women in this fescinstring this. Were they motified daughter and matriacth' or even Goddess of Lowest women and Goddess of Death? Whetever, dramatic relationships were evident which gave the work is some of female awareness and unusual maturity. Computative viewing and a feeling, in this male member of the audience, of being witness to a private female rice. Curriosity engendered in the watcher is so often a plus in choreography!

A quarret followed, also with an overall sense of must by this time with ethnic avertones. To must by Chorele and the sound of wind (the wind of change!) as start and finish, francesca Perconit's chareographs produced some interesting sculptured groupings suggestive of an imprisoning culture from which the protogonatis were trying to break free. Hence, i prisoning, the title Restricted Liberty, Perhaps more clority in the evolving dramatic ine would have helped in the delivery of the creator's message which suffered somewhat fram an insubstantial end.

A piano stool, pointework, specially composed music by Trinity College of Music student Keir C Crawley and severe black and blue tunics gave a strong starting image to an innovative duet horeographed by Jenny Challis. Blacial may well have been about schizophrenia - two espects of the same person - or an excuse in domination and submission as seen through the behaviour of rival abilings. Strong stuff this, powerfully it, with taut choreography which was enhanced by the use of the pointe shoe, and faccing the observer into an uncomfortable (or guilty) position almost of spying through a key hole. Lenjoy being made to feel uneasy by Intanglish, yet good choreographs.



Milarial

A short but beautifully performed plano interlude, played by Michael Contah, preceded the next work, no doubt because some poor desired was frantically history to make a quick costume change, yet ellowing this reviewer the vectorion respite of eyes clawed and cars open. I like the cotasional musical interlude because it southers and resist my fewered brain!

Time is the Measure of Miovament needs little comment here since a review of Tiona Sheehan's chareography & included in the article about the College/Central St. Martins's collaboration at the Cothrane Theatre, which follows this roview. Saffice it to note that costumes made for the stage in a theatre can appear curiously "over the top" when viewed class.

us in a studio situation – not that these concealed the quality of the choreography so much as in themselves between the mechanics that made them effective

The second half of the programme was launched in Species style by Mangant's Bennasor Vicens' Puertas de Fuego (Points of Fire) – perhaps a visual pur, in that each of the carts black points shore came to a aimon 'pointe', With a flamenco flavoured some by Necho and three red chairs, a nicely structured three spents one confrontation was played out to good after, although unsure as to what the conflict was about and with a sense that rhythmically the cheerography was a triffe too square, in revertheless \$4. that the dance had atrong visual impact and looked handsome.

Donne Con Luce seemed to be centred around a warman bearing a carolle, and with Monteverdi music to inspire the movement, hinted waggesty at come religious ritual. Nowwer, despite some effective Studies devising and interesting knee work if finally had to ask myself the double edged questions 'Who?' and 'Who?' Probably my failure, but i simply was unable to arrive at the significance that I am sure undertaid San's fish's four angularly which was perfectly edequate in terms of craft but, for me, was obscure in terms of intert.

My knowledge of Greak is lamentable, and limited, sell, to the cod 'Rease' and 'Thank you's acquired as holiday, however Christie Themistocleous' mercagraphy needer no translation, seven though the title didl' Yineka Yia Panta was complete in all its parts. Costume, invocement and the response to Aire Panty's must unfolded as a simple and occanonic pitture of working women. There was an ethnic sympatry, both ingentere and dence, plus enough goed structural ideas to render this a very satisfying piece of work, both in terms of human observation and chromosophic real/station, Comprehension.



Puntas de Fuego

Torkjell Hereide's specially composed music lagether with imaginative lighting, good costume deson and strong choreography from Farsey Theiler sided up to a powerful donce drama. Sole to Soul had pace and dynamic, skillfully suggesting the anget of urban stress by contrasting the strait packeted sicilence of rush hour with the softer, mustad movement of the private person before she or he is farcad to join the daily commuter rat rate. At least that was my interpretation of this complex justaposition of two trios, the inherent idea was good and was well manifested in the chareographic shoite of dance islow. A compolling work with subtle undertones of contemporary life.

Beltt Anam offered us a pieceant taste of trish not the whiskey, but a gentle danced rendition of musk by Sean O'Rioda, Lorraine Miller's choreography was smooth and lyrical, with a touch of the sentimental, which benediad well the dancing of its



Vineka Yia Pante

rast of two with the single male voice raised in song. Unpretentious, simple and touching.

A deceptive simplicity was perhaps the keynote of Complainment of Poux. Kerry Livingstone's title was apt and well suited her choreography which grew organically in tandem with the specially composed store of Paul Jennes. Sterting with a sole the work evolved logically in well crafted structures which gredually defined the full volume of the space before diminishing to end with a clever 'doubler solo reminiscent of the opening theme, but utility different. Although abstract in style the movement created a mood through unforced invention, control fragace and commitment from its cast of four. I hope that it will be taken as a complement that this is the kind of work that other choreographen, not to mention garces, will always appreciate. Brawol

The production line, forced conformity, factory-like everying and metherics appeared to be the inspiration for Sarah Glimarties choreography. This title Conforming Cycles and the specially composed some by Jason Little were enough to give a clue as to the cessence of the work, but even without these, I think the message would have been loud and close. Angular movement and a percusively monotonous retyrm space of pressure and imministent explosion. From the human aspect there was a hint of robolilor, but in the event Sittle seems to be resolved, in the end who wins? people or technology? An intriguing question, and an intraguing overs.

What better to end the evening than a License to Dance. Choreographed and danced by the entire company this finale had everything from nightclubiand - e flashing mirror ball, anoke, music by Bono and The Edge, smert and elegant bleck costumes topped off with diamonds and, above all, enthusiaem.

Well done WORKSHOP '96. Thanks to the creators, performers, the unsump hences backstage and behind the scenes; to David Dean for design; David Plater for imaginative and exciting lighting, and to Director suson Cooper and Production Assistant Maria O'Connor. Choreography is my posion, but I prefer to approach it as an observer rather than critic, and where young choreographers are concerned, I prefer to judge each on its own merits, escheving any formulae for the meking of compensors, which ere, anyway, colous! **DESIGN FOR DANCE**

This year, for the first time, students from the College participated in a rollaborative project with theatre design students from Central St. Martins College of Art and Design. For several years the DESIGN FOR DANCE project has provided young dancers with a "heaven sont" opportunity to work with young designers in the creation of original charcography through a learning process which starts in the studio and ends on the stage of the Centraine Theories in 1996 four dance schools were involved — the Royal Ballet School. The College, the Centrail School of Ballet and the London Contemporary Dance school of Ballet and the London Contemporary

A learning experience which demands the interaction of asserted minds and techniques on the heart read to professionalism is invaluable in every way, and, in this linitance, with limited time and finances, the recourses of everyone involved are well and truly tested. Compositional techniques must meet and, hopefully, many; thereography, design, music for sometimes text and sound) and lighting must blend to reset the performance - on a stage, in a theatre, in front of an audients. What is seen are works in progress, the baby is born, but not yet weened. More time would help in the journey to maturify, but such a lixury it just too expressive and what has already been achieved is supremely worthrealing in itself.

Six now works were presented — the first Neopperable Nike Face) had choroography by Relike Negativehi, design by Bridget Chew and music by Bela Barbok. The cambined talents of choreographies and designer gave this non conformatic theme a powerful impact which, allied to the music energed as a sensitive exoboration of a mist'it breatment within her piert group. The cast of four performed woll, but the symbolism of the "man with a turch" which opened and closed the work seemed superfluous and unpressnan.



Ninaneraho

Good structuring is always a pleasure and was well littlistated in Floras Sheehan's shoreography for Time is the Measure of Movement. The stately formalise of Pavane and Galliard warre given an attractive Kontemporary movement? style which combined well with Elizabethan music. Designer Jack Floragan Abose to give a contemporary lank is continue designs which hinted in a modern way of the introdocts of the virgin Gower's elsowater and's and sleeves. In all, a satisfying work, well performed by a large cast.

An isotanic sound score provided just the right wire atmosphere for Clearing and Yuni Matayokhi's qualité chareography, although deseptively simple, solifully poralicied nature and humanity, in the journey from dewn to dusk, in a pleasantly therapsuits way. Central to Georgins Shorters deson. and seemingly central to the 'cloaring' was a sculpture which might have represented a tree or a nock, or even a birdscage, which was never used, but seemed by out for movement participation. Nevertheley, Clearing emerged as a subtle and atmospheric work, with a natural rhythm of its own.

Cyn Dee Toos dramatic Ingenue, with lively, azy music by Celine Dien, suffered somewhat from a confused dramatic line, airbready one observoyaphic section performed in silence proved to be the amational highlight of the work. The naive girl/asperienced boyloner group story is only too familiar, yet some powerful images were created which unfortunately did not add up to an original treatment of the thome. However, the central roles were well performed (the boy character by a female dianous) and the entire cast denoted with energy and commitment. The design, costumes may in this case was credited as a collaboration by all the five designers involved in the programme.

Pura Ball was a successful and attractively balanced collaboration between designer Chied Short and choreographer Christina Columi, who both responded sympathetically to a score derived from traditional Balinese music. Oriental concepts were employed, but given an impressive contemporary twist. Although a trio, an impression was given of one person (denced by two girls) split in two by the desire. to ascape from the heritage of her culture, and set half dominated by its innate power. The tensions created by the Goddess-like figure in black were palpable and the effect of her power was mirrored cleverly in the acquiescence of the first of the other bodies as distinct from the resistance in the second Difficult to explain, but easy to watch, and at attractive blend of movement, design, sound and

The final work to the programme was, in truth, the most powerful. Mere a dance drome work then a bailet, filthwile O'River's Bodily Harm combined the latents of dassigner Anne Felschle, section Nicola Stewart, and Empself as author and career securificate (feet, O'River') decord reflection of rid own cest which was spoken by the actors are publicated by seumist emerging from his own final amounted to a worl of monument to a dead boy. Who beautifully expressive movement and are insight into how physical movement may be used coordinately to oppose human emotion, a portrate emerged of the ghost that once was a boy. A fourthing and powerful work, and a very successful collaboration owerful.

The entire programme, warts and all, had a refreshing honesty about It which bodes well for the future and the value of the learning experience ran not be overstated. Congretulations to everyone including Suzan Mash and Matthew Hamilton for the quality of the light on very

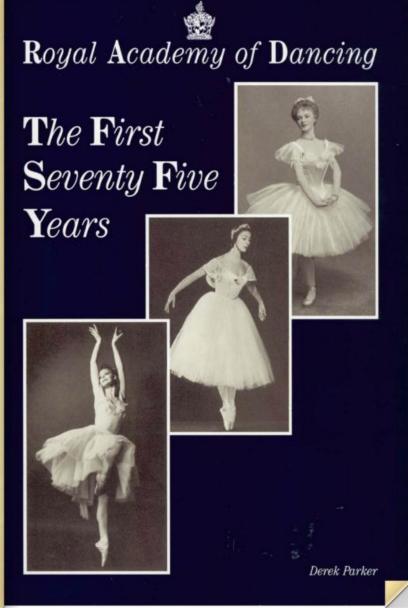


Time is the Measure of the Morneys

The Academy is 75: the book

In order to celebrate the first 75 years of the Royal Academy of Dance, Derek Parker published the booklet "The First Seventy- Five years"._

Click on the title above to see the brochure.



The Academy is 75: your letters

When the Academy turned 75, Derek Parker asked our members to send us letters with their stories and memories of the organisation.

Patricia Adams (née Beadle) wrote to us about her experience as a pupil of the RAD, the beautiful tutus she wore, the scholarship she was granted and the visits paid by Dame Adeline Genée who used to check pupils' progress.

Please turn over...

In 1937 my teacher headam Judith & spinosa sulired me for the R. A. S. Scholarship and I was very delighted when given a place.

Ow uniford was the full ballet closes and mine was made by a lws Gilbie. It was becautiful haced allthe way up the back boned in the basque and bodies. The many skirts of net sprang to tipe when you danced, it was a dream. The last touch to show you were a student was the conjulsory 3" lace soft frill that went round the neck in back.

We had two classes a week with mavellows teacher Such as Miss Naveen Bush of Pheschetti and member of Diagheline Ballet Russes and Miss Butterwoods. On Saturday marnings a proffer of from the Royal Callage of Music would take its in Theory Strong technique came first- and at that period it dialnt matter so much about the shape of body or height, if you had talent-cliscopline and the ability to work, you kept-you poholoship.

down poliolarship in the dressing room before class many of us would play a game by standing in a half entile and counting after chosen one would pratice her Forettes to beet how many could be done before going, off the spot, with head whipping round the provites were more brilliant than we see today to e were not afraid it was just fun and we enjoyed every moment.

We were reheated to apprear as Pages in a Minut that would be performed at the Phoenix Shark with Dame A licia Markowa taking the part of ha Camargo Ow costumes arrived from the Paris que chouse and when they were hung up it was hard to believe but True that they had list been danced in two burdred year before at the Court of Louis XIV I hel jackets were sumptions if heavy to wear light blue and silver toffeta that went into a shart skirt but the ting high heeled boots held a few problems, shoe have and talk managed at last tobat our English feet into them, the pinched to so were soon forgotted when lange hat adorned with leather ever limby place of on our heads We made our Sulvance the Orchestra bounded quite Paulasti and as we dressed the stage it was the stering back in history tictive Post once came to watch and take whotograph during a class and later the excitment-when all the newsstoud had Topsie Dunnie, on the front page of the progrime We performed for H.M. Queen Mary and dad crotallithe "Degas" ballet on the "icy" floor of Clouder Hatel, we wave not bery pleased with blookeds as our feel top flying from under us and were amazed when told "We danced Cantilully The was changed many things from children we had to grow up quickly. at the dances who were eighteen quaisold had to go into the forces, we fourteen year old were able to replace them in the Compelies and besterned shows. The R. A. D. had given us the incentive and eve can only thank the Academy for all it's help to 16 20 Many Scholars through the year's Pat Beadle (his Beach FISTE 16 so many Scholars through the year's Pat Beaulle (his Bucia Adams) AFA.

We were released to appear as Pages in a Misual that would be performed at the Phoenix Theatre with Dame Alicia Markowa taking the part of ha Camargo Our costumes arrived from the Paris Operationse and when they were hung up it was hard to believe but true that they had first been danced in two burdred year before at the Court of hours XIV. I hel jackets ever sumptibes if heavy to wear light blue and silver toffeta Ital went into a shalf-skirt but the time high helled boots held a few problems, shoe have and talk managed attast toget our English feet into them, the hinchest tres were soon forgotted when large hats adarned with feather ever firmly placed on our heads lese made our Sulvance the Orchestra bounded quite Paulasti and as we dressed the stage it was the stating back in history ticture tost once came to watch and take whategraph during a class and latirthe excitivent-when all the newsstands had Topsie Durwing on the front page of the progrime We performed for H.M. Queen Mary and dad crotallithe Deas ball on the icy floor of Closeges Hatel, we were not-bery pleased with ordselves as our feet top-flying row ander us and were amazed when told "We danced Countilulle The was changed many things from children we had to grow up quickly. at the doncto who were eightreen year ald had to go into the forces, we fourteen year ald were able to replace them in the Compenies and brestond shows. The R. A. D. had given us the incentive and eve can only thank the Academy for all it's hely to

The RAD examinations commenced in Singapore in the early 1950's. The method was the main system and has continued to flourish ever since. To give you an idea of the progress in 1968 348 candidates were entered and now in 1994 the numbers have risen to approximately 3000.

I lived in Singapore for 26 years, going out in 1955 to assist Frances Poh at the Frances School of Dancing

I organised for the Academy from 1968 to 1981. Wany amusing things did happen.

Before leaving Scotland some friends warned me that I would meet with animals, snakes and other nasties in Singapore. I was surprised on awakening one morning to see an elephant outside my window having a great time in the garden. I thought how right my friends were. However hearing that the elephant had escaped from the circus it was'nt so alarming.

In the early 50's. Twins entering for children's examinations like all candidates, went in one at a time. A note was pinned on the candidate which read "I am a twin. My name is, I don't speak English". Later the other twin had her note reading "I am the other twin etc". At least the examiner's mind was at ease.

A pre- primary pupil was a little distressed and irate when saying to the teacher "Poh Yu Eng". The teacher said "I know that is your name now go back to your line. The pupil repeated the words twice more when luckily the pianist intervened and said "The child is telling you that she wants to pour urine". The child was then asked to leave the studio quickly.

Two major examinees - One said to the other "Ireally enjoyed my examination". Leter - "Why did he make us enjoy it and then fail us".

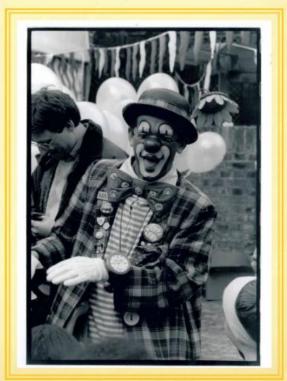
Again in the early 50's a Scottish examiner was a little alarmed when in her coffee break she looked out of the window and saw an Indian washing himself at a stand pipe outside the studbo. She called the teacher and asked her to get rid of the naked man. Her eyes did not move down far enough to realise he was wearing a sarong and was doing his routine "cool off".

Florrie Sinclair.

1995: the Academy turns 75!

A series of activities was organised by the Academy in order to celebrate its 75th anniversary.

Among these activities there was a "Day of Dance".



Photographs by Pete Jones



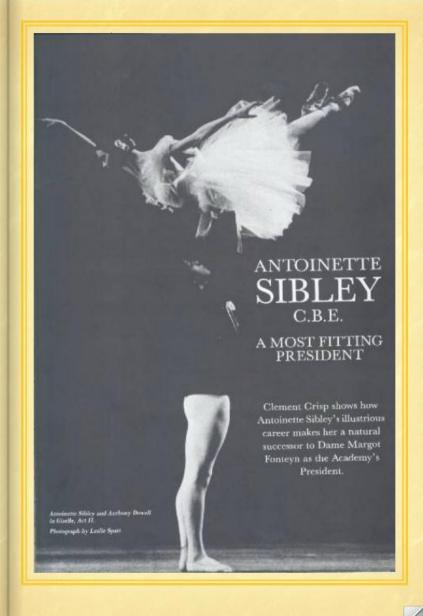
Teacher and examiner Peggy Olden complimenting a student. RAD Archive

1991: Dame Antoinette Sibley becomes President

When Dame Margot Fonteyn passed away on 21 February 1991, Dame Antoinette Sibley CBE (now DBE) was elected President of the Royal Academy of Dancing.

Please turn
over to the
read Clement
Crisp article
about Dame
Sibley as
President, and
the
announcement
published on
dance gazette





The English style of classical dancing - elegant, musical, pure in form but capable of piercing expressive truth - was established by the founding figures of The Royal Ballet. Ninette de Valois and Frederick Ashton were its sponsors, Marius Petipa its godfather. Alicia Markova and Margot Fonteyn its first and glorious examples.

But 'style' is not static, nor is classicism a dead and deadening set of rules. We know how, in ballet, style changes and develops, and how classicism adapts, absorbs, refines influences - and in that is its strength. For a great national ballet company (be it Kirov, New York City or Royal Ballet) classicism is both an ideal and a daily challenge, and in school and company the search is constant for dancers and creators able to embody and extend that classical vision.

Our ballet was fortunate in its early years, and wise in succeeding generations, in its constant quest for classic artists. Such ballerinas as Fonteyn, Pamela May, Moira Shearer, Beryl Grey, and their successors -Nerina, Beriosova - told the world how a still youthful national ensemble could accept the greatest demands made by the academic dance and illuminate classicism with an individual and lucid style.

And it was the next generation, headed by Antoinette Sibley, Lynn Seymour, Merle Park, which told of the continuing security and grand potential of the Royal Ballet's classic manner, in both company and school. The path that has brought Antoinette Sibley from gifted child student at the Royal Ballet School, by way of Covent Garden and a myriad memorable performances, to the Presidency of the Royal Academy of Dancing, has been one marked out by an exceptional

It is the purity of that talent, the central and rigorous truth about Sibley as a classical ballerina, that makes her arrival as our President seem so logical and fitting as successor to Dame Margot, Like Dame Margot, Sibley has those rare gifts of physique and temperament that distinguish the true classic artist. In formal terms these are concerned with harmony, a balance of elements, an integrity of means that made her seem an ideal Aurora because the tremendous and taxing rules implicit in Petipa's choreography were everywhere honoured and illuminated in her performance.

In emotional terms it meant that a Sibley interpretation was always alive. vivid with dramatic feeling, yet never unbalanced or extravagant. Thus the classical repertory was her proper domain from the start of her career (and her first full-length Swan Lake, when she was just twenty years old, remains brightly and beautifully in the memory of those of us fortunate to see the performance). An exultant Aurora in the Rose Adagio; a flashing Odile; an enchanting Swanilda; and a wili Giselle purged of everything except compassion, were models of truest artistry.

And in the Ashton repertory every virtue that Ashtonian style demands was lustrously there: musical sensitivity, richness of épaulement and nuance of phrasing, and a brilliancy of technique and temperament, that ranged from Titania (the role in which Ashton first celebrated her gifts, and initiated her partnership with Anthony Dowell), by way of Scènes de ballet and Cinderella and Daphnis, to his last present to her and Dowell, the delicious joke of Varii Capricii. In these we saw, we supposed, the full portrait of a ballerina. And then came MacMillan's Manon, in which the ravishing girl who steps from the coach in the inn-yard grew up, fell impetuously in love, accepted the world's tribute, and then sank to the oblivion of the Louisiana swamps, with a passionate conviction.

In these ballets, as in so many others - I recall Ballet Imperial. Symphonic Variations, The Kingdom of Shades, Romeo and Juliet - Antoinette Sibley's artistry spoke, in each step, in each phrase, of the power of classical dancing to ennoble both its performers and its audience. In her partnership with Anthony Dowell we saw an ideal matching of aristocratic physique and feeling that held the ballet world enthralled. Dowell is now director of the Royal Ballet, and hence one of the guardians of our classical dance.

How fitting that Antoinette Sibley should, as the new President of the Royal Academy of Dancing, be identified as a no less significant leader of an organisation whose concern is also with that most beautiful, most taxing. and most rewarding of arts, the classical





Antoinette Sibley and Anthony Dowell in 'Manon' Photographs by Reg Wilson.

Picture right: Antionette Sibley in 'The Sleeping Beauty'. Photograph by Reg Wilson.

ACADEMY NEWS



Following on Extraordinary Govern! Meeting held of the Academy on May 2nd, Miss Automatic Sibley CRE was elected to succeed Dana Margas Foreign as President of the Rival Academy of Demestry.

One of the most famous batterines of her generation, Miss libber needs as introduction to our members

She has long aboun a great interest in the Academy, of which the is Vice-President one a sumbler of the Executive Committee.

We are confident that Mose Sidder will prove a worthy successor to the two illustrious Agarns who have presided over the Academy since in Joundation - Dame Adeline Grade and Dane Marssi Fosten.

THE FUTURE OF GRADES VI.

Mored in seer the next 2 years.

The remainder of the seas Granks

Spllabae, Grade. F1, VII and VIII will be

Grades VI and VII will be introduced at

Assembly in Justices 1993 and examined

Geade VIII will be presented at Assemblis

in January 1994 and examined from

VII and VIII

Free January 1994

Jamury 1995.

THE ACADEMY'S CORRESPONDENCE COURSE

To prepare teachers for the written sections of the Teachers Certificate Examination, Academy runs a One Year Correspondence Course in Anatomy and the History of Dance.

Courses begin either in January with the Anatomy section, or in July with the History of Dance. Fees for the 1992 Academic Year will be £200 for both sections or £80 for Anatomy and £120 for History of Dance.

For further information and application forms, write to the Correspondence Course Courdinstor.

At Barr on Tuesday 2nd April, while the rest of Israel slept, one hundred are twenty teachers and pinnies who had leftheir homes at the crack of down converged on the Cinematerize in Tel Avia to be part of Israe's first ever title Assemble.

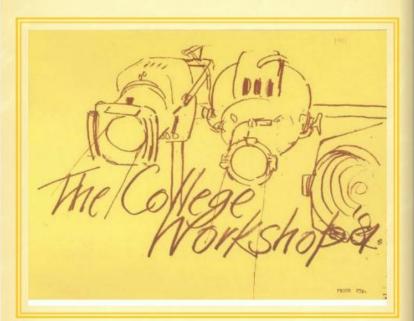
Expryuna had come to see the première screening of the longenticipated new Grades Syllabus which was to be shown in four usuains throughout the day.

One of the most important results of the Academy's work in Israel has been the emergence of an increasing awareness amongst teachers of the importance of correct technique in the prevention of donce injuries. So il come on no surprise flat the teachers were joined by away forty of their Major pupils and parents who were invited to ask questions in a special "injuries Prevention" session. At this two hour seminar, Dr. Yitzhek Siev-Ner of the Israel Dance Medicine Centre expladed the myth of the 'no pair, he gain' theory. Dr. Slev-Ner stowed slide. of dance injuries, explained their cousts and how they could have been prevented

through this use of correct teaching

rechniques.

1981: The College Workshop



THE COLLEGE

PRINCIPAL: Susan Danby LRAD ARAD

Principal Secretary: Theresa Scale Tutors: Gillian Anthony LRAD, Dual Examiner RAD Debra Wayne ARAD, Major Examiner RAD

College Secretary: Susan Nicholis

Teaching Staff:

Professor Moredith A. Bunch PhD
Bedford The More PhD
Bedford The PhD
Bedford The More PhD
Bed

Jacob Zelinger BSc (Toronto) MSc (London) (Arts in Education)

Workshop '81

Reputation and interest in The College Workshop grows each year as this more recent innovation becomes established. Presenting works choreographed and performed by the 2nd year students, it has blossomed into a very polished entertainment which will surely become a must in the calendar of all dancers who are interested in the development of Teacher Training.

With a vinyl floor - drapes, and quite excellent lighting; Studio 9 is completely transformed and produces the ideal

atmosphere for a workshop.

atmosphere for a workshop.

Every sapect of a Theatre production is carried out by the Students. All front of house management is the responsibility of the Ist years and it was a joy to be so charmingly welcomed and looked after. Programmes, posters and handhilis, designed by Trevor Willoughby, R.P., together with publicity and ticket sales are covered by the Second Years – this year under the organisation of Rhian Robbins. The Third Years, with last year's experience "under their belts" are in charge of rehears and production in an advisory capacity. The whole idea has been masterminded and directed by Gill Anthony—dedicated to the prospect of bringing another dimension into the college training. Sadly she missed the final performance due to a car crash, but she would have been proud of the overall efficiency which I enjoyed on Saturday night.

Marly Apoliano in The River, College Workshop '81. Photo Ross MacGibbon.



Guidance on the musical side is given by Graham Dickson-Place who also produced some impressive sound equipment.

Having now seen the first three productions, I was especially impressed this year by the stronger professional approach, mostly brought about by the dancers increased conviction in the chosen style in which they were working—the influence of the varied nationalities taking part—and the underniable plus value of having four male students. Frederic Locke and Nizam Zulkelli both showed choreographic ability and the talented Japanese student Chris Ichikawa stole the show whenever he appeared for his contribution was always pure Theatre.

Outstanding for me was the work of Mariy Apolianu both in performance and choreography. Her fluid musical quality was first seen in The River — a lovely arrangement by Carol Martin, — and her own group Elegy was a beautiful study in oranges and gress with inventive grouping and movements to the music of Shostakovich.

In contrast, Loretta Pasqualotto – a Canadian Student was always impressive for her dynamic projection coming over strongly in the modern numbers and in her own "Sock-Hop".

The success of "Confrontation" a stylised Jazz Group choreographed by Catherine Purton was very much in the hand of the dancers as this dramatic approach can so easily fail, but both Gangsters and Gang sizzled with menace and aggression and the throbbies mood was well sustained.

An interesting number with a Contemporary bias was sensitively arranged by Nicola Hilton and another of my favorites was a "Study" by Katharine Hamblin with music by Marcello played by Geoffrey Howard, utterly satisfying in its simplicity and the purity of line of her four streamlined dancers. These last two groups were both enhanced by their costumes which were minimal in material and maximum in effect – another improvement this year as in the past one has felt there was a tendency to be rather "Bits" and chuttered.

With twelve well varied items (including "Variations from Day to Day" re-created from Labanotation) and a striking finale to David Fanshawe's African Sanctus there was much to enjoy and remember.

It was a lovely evening and I look forward to Workshop '82.

Review by Murielle Ashcroft

Nizam Zulkefli and Chris Ichikawa in Joget Lambak College Workshop '81. Photo Ross MacGibbon.



pen Days

On Friday, March 20, the College held an Open Day for grant authorities and Principals of other dance schools and colleges. The Chairman of the Education Committee and the Director of Education from the authorities who financed College students were invited to attend.

Representatives came from four grant authorities – Leicestershire, Nottinghamshire, West Sussex and the London Borough of Harrow – together with Miss Bird, Miss Barker, Miss Espinosa and two representatives of the Dance Department of the British Council.

The party visited several College classes and saw a rehearsal for the College Workshop. Several stayed for the 5pm performance of the workshop. It is hoped that this Open Day will be held again next year.

April 1 was an Open Day for members of the Grand Council. Miss Phyllis Bedells, Sir Anton Dolin, Miss Jare Edgeworth, Miss Kathleen Gordon, Mr Douglas Jay and Sir Joseph Lockwood attended the Open Day which was hosted by Mr John Saunders with Executive Committee members Miss Jean Bedells, Mrs Jean Tovey, Miss Iris Truscott and Mr Graeme Wedgwood.

In the morning they watched part of each of three classesthe Third Year Karsavina Syllabus Class taught by Miss Rachel Cameron, a Second Year Class taught by Miss Freeman and a First Year Ballet Class taught by Moss Debra Wayne. After lunch they saw a Third year Dusc Education Syllabus Class taught by Miss Sesan Danby. The day was greatly appreciated by the members of the Grand Council.

One Year Introductory Teaching Course

The College of the RAD now runs a one year course for a limited number of mature students, running from September to July, and designed to provide a foundation for the external teaching certificate examinations of the Royal Academy of Dancing, particularly for overneal students.

In consultation with the Principal and teaching staff a our year course is drawn up to meet the requirements of the individual student. This is then integrated within the three-year course. Subjects available for study include daily ballet classes, a study of basic anatomy, fundamenta theory of music and the necessary directives for a plantite the dance class, history of dance, teaching methods, a study of all the RAD syllabi and other dance forms. The qualifications for entry require the student to be I year old or over, to have passed in at least five "O" levels or the equivalent and to hold the Elementary executar examination of the RAD. For those mature studens wishing to enter please see conditions of entry for teaching certificate examinations.

Open Classes

The Academy is now running Pre Elementary, Elementary and Intermediate Open Classes twice a week. This is after request of many teachers who are finding it difficult provide the requisite number of classes within their on timetable. They have been so successful that the classes are now almost full to capacity and students currently applying will be placed on a waiting list if there is no room at present Fees of £30 per term are payable per term in advans. Classes are held on Monday and Thursday.

The Academy also runs classes for children of 5 year upwards. These classes cover the Royal Academy of Dancing Syllabi from primary through to Senior Gradeau include the Dance Education Syllabus Classical and Character work. They are held on Thursday evening and Saturday morning.

There are also Boy's Open Classes on Saturdays during term, the first (11am) is for boys of Elementary Standard and the second (12.15pm) is for boys of Grade IV and Pre-Elementary Standard.

These classes are administered by the College of the Academy and application should be made to Miss Su Nicholls, Open Classes Secretary.



Above: Another one bites the dust, College Workshop '81. Below: Elegy College Workshop '81. Photos Ross MacGibbon.



Julia Farron Retires, 1989

Julia Farron interview with Kathy Elgin

Julia Farron was the first scholarship pupil at Ninette de Valois' school in 1931 and the Vic Wells Ballet's youngest member at the age of just 14. The RAD has been woven into the fabric of her life for 70 years, from the day she started dancing aged six to her retirement as the RAD's Artistic Director in 1989.

'When I was a child the RAD seemed very grand, and it did remain terribly proper for a long time. When I was appointed to the RAD committee Pamela May told me I'd always have to wear gloves and a hat - everyone did, or Dame Adeline Genée was very disapproving. Rules and restrictions are necessary, of course - ballet demands rigour after all - but some of it was a bit silly, considering they were dealing largely with children. In +hose days it was essentially an

examining board for amateurs, not for professionals, but this changed as it gradually began reaching out more to connect with teachers all over the country. At first they used to send their pupils in to London for exams but gradually examiners began travelling out to cities to examine pupils in their own schools, as they do now.

'The exam system was very different then. I had to go to Holland Park Gardens, where they rented a studio in the basement for the major exams. I was doing my Solo Seal with three other girls, and we faced a panel of five examiners, one of whom was Dame Adeline, plus several male examiners of the Russian school. It was very intimidating: as we changed into our tunics we saw girls emerging from the previous exam in tears. Fortunately mothers were allowed to go with us in those days!

Fast forward through a sparkling 25year career with the Royal Ballet to 1964, Fast forward through a sparkling 25- year career with the Royal Ballet to 1964, when she decided to retire from dancing. 'Winifred Edwards, who had taught Sibley and that whole generation, asked me "When do you start teaching?" It was naturally assumed that was the next step. I hadn't thought about it and frankly thought I'd probably rather work in Woolworth's!'

But having been persuaded, and discovering that she liked it, teaching at the Royal Ballet School became a second career. The third age saw her back at the RAD as Assistant Artistic Director under Alan Hooper. When he was tragically killed in a car crash she was persuaded by Ivor Guest to take over the position of Artistic Director. 'I felt I had to continue what Alan had started. I really hadn't wanted to, I thought I might not be up to the admin side, and besides, I was already 65 and felt it was too late to take on such a big task. I also feared it would take me away from teaching, which by then I'd grown to love. But we managed to rearrange the business side of things,

Original dance gazette article from 1989



JULIA FARRON FRAD

Julia Farron has been choreographing and teaching for the Academy for over 20 years, Julia was also a major contributor to the former U.K. Scholarship Scheme and has judged many of the Academy's Awards. She joined the Executive Committee in 1974.

When Julia joined the Academy, at Alan Hooper's request, in 1982, she brought with her not only this working knowledge of the Academy's aims, but the experience of twenty-five years as a leading, dancer with the Royal Ballet and eighteen years as one of the Royal Ballet School's most respected treachers.

Since 1982 we have seen the girls new Major Syllabi presented, the fruition of years of hard work by Julia and the Panel. Its simplicity, logic and beauty have been welcomed by teachers all over the world.

Many teachers in the U.K. and in far-fling parts of the globe have enjoyed working with Julia and having the opportunity to gain from her immense reserve of training knowledge and teaching skills.

When Alan Hooper died, Julia generously agreed to extend her proposed length of stay at the Academy. She has now set February 1989 as her time to 'bow out' and concentrate on her family and her teaching.

For Priscilla Yates and myself it has been a privilege and a pleasure to work so closely with Julia and we look forward to her continuing support, advice and teaching.



- 1 Julia Farron was the youngest dancer to be accepted into Sadler's Wells Ballet and, in less than a year, played her first created role - Pepe in Ashton's A Wedding Bouquet. A
- 2 In 1939, Sir Frederick Ashton choreographed Cupid and Psyche and Julia dianced her first created Principal Role as Psyche. ▼ (below left)
- s Annosgst many roles, Julia dunced as Mademoiselle Theodore in de Valois' The Prospect Before Us during the all-important World War II tours. In (above right)
- A) the time, Julia's favourite role was the Betrayed Girl in de Valois' The Rake's Progress, (below right)







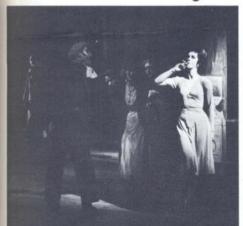
 In Ashton's 1958 production of Swan-Lake the Neapolitan pas de deux, danced with electriping dash by Julia and Alexander Grant brought the house doors.



7 In 1958 Ashton once again created a role for Julia - this time Berta in Ondine. ▲









 In 1965, when Julia was already teaching for the Royal Ballet School.
 MacMillan invited her to create Lady Capulet in his production of Romeo and Juliet.

having been persuaded, and discovering that she liked it, teaching at the Royal Ballet School became a second career. The third age saw her back at the RAD as Assistant Artistic Director under Alan Hooper. When he was tragically killed in a car crash she was persuaded by Ivor Guest to take over the position of Artistic Director, 'I felt I had to continue what Alan had started. I really hadn't wanted to, I thought I might not be up to the admin side, and besides, I was already 65 and felt it was too late to take on such a big task. I also feared it would take me away from teaching, which by then I'd grown to love. But we managed to rearrange the business side of things, and it also offered me the chance to get involved with PDCC training for professional dancers, something I really wanted to do. So the RAD took over my life!

'I've seen a lot of changes.
Everything is now on a more efficient footing, more geared towards real training, not just passing individual exams, and not just intended to lead to a professional life in dancing.

Over page, dance gazette, 1989

Julia Farron Leaves the Academy



ley Baker and Julio Farrow.



Deidre Turnaut and Ann Room



Norein Chiskolm, Joshue O'Hara. Carole Spiers and Jane Christian.



New Zealand said its goodbyes to Julia during New Zealand Summer School in Wellington in January this

JOHANNESBURG

South African examiners and teachers held a reception for Julia whilst on her recent teaching tour of that country.

Julia Farron with the Moyor and Mayoress of Johannesburg, Councillor and Mrs. J. Roets and Yvonne, Keekle

Assembly 1989

Assembly 1989 saw the launch of the new Girls Advanced Syllabus. It was significant as it represented the culmination of years of work to update the Girls Major Examinations. These developments reshaped and restructured the learning process so that the four examinations, designed to fit into a six year training programme, would equip ballet students with 'a true sense of their heritage and of the state of the art today.' (Ann Nugent, 1989)

Alan Hooper initiated these developments at the start of the eighties, which was then continued by a panel comprising of: Morwenna Bowen, Sara Neil, Iris Truscott and Eileen Ward.

Turn over to read the full article from published in dance gazette in 1989



ASSEMBLY 89 and The Girls Advanced Syllabus



Photos on pages 12-14 taken by Martin Meyer of Alfreda Thorogood's Teaching Session on Neso Advanced Sollabus. The high point of Assembly this parass the new Advanced Syllabus, it appears the culmination of work by specialists in updating the Girls Major Examination Syllabus, their task to ensure that the four examinations, fitted to a six year taning programme, would equip talket students with a true sense of the heritage, and of the state of the attoday.

Teachers of senior students will know that the work was begun at the start of the eighties by the late Alan Hooper, and continued by a panel comprising: Morwenna Bowen, Julia Farron, Pamela May, Sara Neil, Iris Inscott and Eileen Ward. All that had held good for three decades in the old system was questioned, re-shaped and re-structured. But the changes are not radical so much as logical, and just like a good spring cleaning, often it was a matter of looking at new ways of doing the same thing. The earlier work covering Pre-Elementary, Bementary and Intermediate has gready been widely acclaimed. Among those in a position to comment on the Advanced at its inveiling during Assembly 1986 was the Academy's President. Dame Margot Fonteyn, who has expressed her pleasure in it. In particular she wricomed the retention of many small terre à terre steps, in an age when young choreographers often turn their backs on them.

All the examinations interconnect dosely now. The Advanced requires boo years of study, though in exceptional cases it may be taken after eighteen months. The new styled examination is an option from his summer, and the standard will be aligned with the old. Looking at the Assembly demonstration with all its intracies and small details, it struck me that the student at this level needs a vast body of knowledge, but because the new work will continue to be assimilated little by little, it need is did no unreasonable fears.

The syllabus is clear and elegant, packed with delicacies and subtle interplay. Bodies angled towards pointed feet speak of an eighteenth century grace; some of the paulement has a nineteenth century romanticism; the high swing of agrad battement gives a twentieth century amplitude; there are moments when timeless wit and humour can occur.

The greatest delights are to be found in the variety of speed, accent, and countermovement. The lower body is never worked at the expense of the upper body, the legs are always the ented by the arms. Among

many felicities I thought the two exercises for Ports de Bras breathtakingly beautiful, and the three dance studies (Polka, Waltz and Galop) rich with performing opportunity.

Before Assembly I talked to Julia Farron, who took a large responsibility in shaping the fifth and sixth year courses of study, and Thorogood Alfreda demonstrated the syllabus with students from the Bush Davies School (and who it was announced will join the Academy's staff in March). Something both were keen to emphasise is that although the Advanced work is intended for students attending daily ballet classes with professional aspirations - as performers or teachers - it is accessible to a wide range of physiques, not just those with ballerina bodies.

Commenting on the differences, Julia Farron said: The old syllabus barre couldn't be used in class all the time because muscles would seize up, whereas this barre has content enough to be divided into two or three. It's a working barre that has a sense of style, and is more like a class and less like a performance, but with codas and ports de bras on the end of exercises. The students feel they are dancing."

Alfreda Thorogood adds that all the work is more easily received by students. The whole look is much more clear . . . it's a pure classical technique. You don't need exaggeration or anything extra'. While every exercise is set, both mention that it is a sound vehicle for teaching, and lends itself to adaptation.

Just as the first courses of study reflected the different schools of the five founding members of the RAD, so each successive revision has taken in wider influences. The two talk about the cycles of dance traditions that evolve through the work of choreographers, and great teachers, and leave no school of training in isolation. As former principal dancers with the the Royal Ballet, they were naturally influenced by Dame Ninette de Valois and Sir Frederick Ashton. They suggest that Jetés Ronds de lambe Sautés and Gargouillades and Sissonnes Battues with their quick and interesting changes of alignment may have a similarity to 'Madam's' choreographic enchaînements,' and that the Polka on pointe is Julia influenced by Ashton'. He always made you use your body and flow, and bend. This has not been forgotten for Advanced, but they suggest also that influence of Russian training is more prevalent than previously.

Has the syllabus rescued any lost steps or details? 'Yes, one or two. Chassé passé, for example, had lost what we like very much, which is to lift the foot through to the pointe and then go through the chasse. At some point it had shifted round to the side and begun to look like Charlie Chaplin. Now each one from 5th position is done through the pointe." Something new is the way pirouettes are not rigidly contained within their section, but also crop up amongst other types of movement, just as in a performance. Another difference is in the use of the head and back, though students who have done the first four years of the revised study should by now have an instinctive understanding of what is required. Incline the head is a taboo command (distorted positions had crept in over the years), instead it is the use of the eve line that counts. Julia Farron goes around the world teaching; and observes that it can be easier for young students to respond to the changed emphasis than for teachers accustomed to working for years in the old way. Sometimes in the Advanced work there are two ways of using the head but both ways are natural, and both help the back.

At Assembly this was clearly demonstrated by Alfreda Thorogood. Indeed she remarked after Developped and Tombés at the barre, 'It's a lovely syllabus for the back, it shows it off. This was at the moment she was encouraging her students to give special attention to the pointing of their feet to get the correct tension in the tombé and posé. Despite the horrors of standing on a raised stage in front of an assembly of teachers, her students grew through the class.

Thorogood's way of teaching the syllabus is to make it sociable and courteous, to ensure the eye expresses positive intention; to emphasise foot placement and the use of the floor, and the foot's link with the back. She wants the individual's strengths to sing out naturally through the dynamic of an exercise: she discussed hidden detail in the work, emphasising the more mature approach necessary for the student at this level. Small wonder that everyone enjoyed the exercise for Gargouillades and Sissonnes Battues when her advice was: 'show off some litle French hat you have just bought'.

And what of the future executants of the new Advanced, do they like it? Yes, very much,' said the Bush Davies girls, 'because it is more professional and there is more dance





quality, and it's easier to give character to the exercises. The barie is much lighter on our muscles, and it's more elongating. It's all more coordinated and there is better use of the head.

There is just one exercise that they don't like. Battements Piqués at the barre, but after the admonition-take care about the arm it helps the back and the whole step, the prejudice was not apparent.

Do they miss anything from the old syllabus? Yes, the Giselle Adage. Practically everyone is going to miss this, but fulia Farron explains that while they had originally thought about retaining it, it then began to seem out of context. There is, however, no reason why teachers cannot include it in class from time to time.

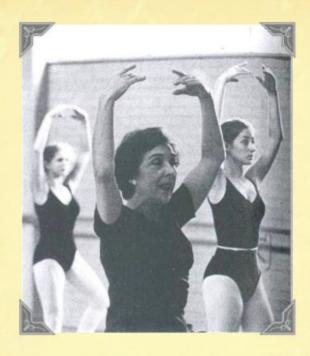
Like the preceding new work, the music for the senior student years has been specially written by members of the Academy's music staff to support the steps, and to avoid chopping achanging existing scores. Here and there pastiche creeps in, how could it be avoided when the panel members sang examples of what they wanted, and drew on vivid memories? Ballet depends on memory and revitalisation, and the next generation of RAD Advanced students has been handed this in abundance.

ANN NUCENT

The first Australian Summer School

The first Australian Royal Academy of Dance Summer School was held in Melbourne from 11 to 30 January, 1982. The teaching faculty included Eileen Ward, Julia Farron, Anne Heaton, Maryon Lane and Brenda Last. It was noted in the dance gazette article by Mark Flinders that 'The Royal Academy of Dancing appears to be well aware of its responsibilities and demonstrated this by the quality of the teaching throughout the course.'

Please turn over to read the full article published in dance gazette, 1982.



Eileen Ward teaching the Summer School Students

Photo: Russell Naughton.

Australian **Summer School**

by Mark Flinders

The first Australian Royal Academy of Dancing Summer Course was held in Melbourne from 11th to 30th of January this year. The Victorian College of the Acts made the studios and general facilities of their School of Dance available for the three weeks and to see teachers and students from all the states assembled together in this fine new building gave one a warm glow of optimism for the future of dance in Australia.

It was appropriate that Dame Peggy van Praagh should introduce the guest teachers and R.A.D. staff from London on the first day. for nearly all of them had been, at sometime, coached or trained by her. The faculty made an impressive line-up and students and teachers alike were soon to experience a concentrated feast of mition at its best.

Eileen Ward, well known to many Australian dancers through her repeated visits to teach the Australian Ballet, has an extraordinary eve for detail and can zero in to the cause of any fault with unfailing

Julia Farron, Anne Heaton, Maryon Lane and Brenda Last have all been ballerinas with the Royal Ballet and, if dancers believe in apostolic succession, here was the opportunity to contact one of the main streams. Only by studying with dancers who can pass on the knowledge they have acquired by personally working with the 'greats' of ballet, can young artists hope to achieve an understanding of dance in depth and become part of an unbroken. line of tradition. By sheer spirit and inspired demonstration, these four proved that successful dancers (and now teachers) are made of rare and enduring stuff. One only wished that some of the students had been more tuned-in to the subtleties of style displayed by these teachers.

Artistic Director - Alan Hooper - (who, together with John Saunders, masterminded the whole operation) was, with Ronald Emblen, responsible for the boys classes. And it was perhaps here that the greatest transformations took place. After three weeks, the boxs were standing straighter, jumping higher and revolving more firmly. These two excellent teachers produced some stunning

Jenny Kjelgaard, Valerie Bayley and Patricia Macdonald also aught daily, giving inspired and thorough classes to dancers and stachery alike.

The programme was ambitious and extremely strenuous. Nonstop classes from 9.30 till 6.00 occupied six days each week. Not only were all syllabi covered, including D E S, but also open ochnique plus virtuosity, repertoire and production sessions were

as interesting aspect of the course was the diversity of approach displayed by the teaching faculty. Not one completely resembled the other and this certainly belped to prevent a routine Emplacency in any of the participants who were kept hard at work tight through the three weeks.

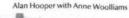
Watching other people's classes is always refreshing and both major and children's examiners plus well known and respected tembers from all over Australia and abroad gathered for this to charge. The best instructors in the world can stagnate if they are not exposed to other ideas and methods and even hearing the same Directions from the other side of the globe can reasure one that there is only one path to enlightenment!

in possible that the daily routine over-emphasised classical flance and, in the view of some teachers, a future visit would Perhaps do well in include in the schedule both character classes. mime. Had this been done it might also have prevented those fudents who arrived ill-prepared after their Christmas holidays becoming over-taxed by too sadden and too tich a diet of canced work



Dame Peggy van Praagh

Photos Russell Naughton





Standards were generally high, but watching classes one became aware of a general weakness in the allegro work from a majority of students. This is probably due to too much attention having been given to the correct 'positioning' of legs and not enough fast preparatory and strengthening exercises for the feet. Many students seemed anable to relate the exercises of the barre to the later requirements of 'petite batterie.' Their difficulties in this area were compounded by insufficient knowledge of the 'technique' of port de brus and the co-ordinated use of torso, arms and hands. Dr some cases problems were aggravated by a weak or underdeveloped rhythmic sense

Of course there were beautiful exceptions and all students vindicated themselves by contributing to two remarkable demonstrations on the final day. In surprisingly few evening rchearsals, Anne Heaton, Brenda Last, Valerie Bayley and Ronald Emblen were able to shape a stylish performance during which spectators readily closed one eye to occasional imperfections. Ms. Heaton was responsible for the complete third act of Sow Lake and even succeeded in getting the corps de ballet to walk and mime with elegance. Leanne Lynch and Gregory Horsman danced well and were thoroughly convincing as Odile and Siegfried. (No mean feat with the audience less than three metres from the action).

However, it is debateable if these instant, mini-productions of the classics add quality to the experience of soong dancers and one is inclined to think such undertakings should be embarked upon less hastily. Nevertheless, the audience was enthusiastic and there is no doubt that the dancers enjoyed themselves.

The evening finished with a reception attended by Dame Peggy van Praagh; Dame Margaret Scott; the Director of the College, Lenron Parr, and the Dean of Dance, Anne Woollians, Music, dance and theatre personalities mingled with the two hundred

Mr. Hooper was mundly cheered when he thanked his tearlingstaff (plus Sheila Stokes and Phyllix O'Donoghue) and again when he promised to make the course a hiennial event in Australia.



The Royal Academy of Dancing appears to be well aware of it responsibilities and demonstrated this by the quality of the teaching throughout the course. This was much more than a holiday get-together and one was conscious of a sincere located dance and a genuine desire to bring teachers together in discussion and revision for the ultimate good of dancers.

Eileen Ward teaching the Summer School students.





Diamond Jubilee Dinner Memorabilia



Diamond Jubilee Telegram from HRH Queen Elizabeth II, RAD Archive



Dame Margot Fonteyn's dinner place setting and mask, RAD Archive

continued over page...



Dame Margot Fonteyn and Anton Dolin at the RAD Diamond Jubilee Dinner, 1981. Photo: RAD Archive.

Right: The orginal menu from the dinner, RAD Archive





The Royal Academy of Dancing

#

Diamond Jubilee Dinner

::

Melon Frappé en Barque

Pilaff de Fruits de Mer

Carré d'Agneau Boulangère Choux Fleurs Mornay Petits Pois au Sucre

Omelette Norvégienne

Café Petits Fours

Friday, 2nd January, 1981

Diamond Jubilee Dinner, 1981

The Academy's Diamond Jubliee Dinner was held on 2nd January, 1981 at the Royal Garden Hotel, London. Phyllis Bedells, vice- president, was in attendance along with many prolific dance icons to celebrate the last 60 years of the RAD.



A toast to Sir Anton Dolin on his Knighthood, at Diamond Jubilee dinner.

L- R: Alan Hooper, Diana Barker, Robin Howard, Phyllis Bedells, Anton Dolin, Margot Fonteyn, Ivor Guest.

Photo: RAD Archive



DIAMOND JUBILEE

I SEND MY WARM THANKS TO THE PRESIDENT, MEMBERS. AND STAFF OF THE ROYAL ACADEMY OF DANCING, FOR THEIR KIND AND LOYAL MESSAGE OF GREETINGS SENT ON THE OCCASION OF THEIR SOTH ANNIVERSARY. AS PATRON I WAS DELIGHTED TO RECEIVE THIS MESSAGE AND SEND MY BEST WISHES FOR A MOST ENJOYABLE EVENING, I STILL RECALL WITH MUCH PLEASURE MY VISIT TO THE ACADEMY IN 1974.

ELIZABETH R

Dame Margot Fonteyn de Ariss' speech at the Academy's Diamond Jubilee Dinner on January 2, 1981 at the Royal Garden Hotel, London

Ladies and Gentlemen. As we all know we are here to celebrate a Diamond Jubilee.

They are not very common events; more often one celebraties Golden Anniversaries or Centronials — but of course after a bundred, years it is extremely rare for any of the foundance to be able to astend the celebration.

A Diamond Jubilee, therefore, has a particular appeal. It is unsarial; makes one think of Queen Victoria and all the solid, comfortable predictability of her as apposed to the age of television terrurism, inflation and government cuts wellive in now.

On the other hand we can unjoy the emorroous pleasure of the company amongst us — of one of the original committee members — unbelowed Vice-President Phyllis Beeths The first great British hallerina who ha gives a long life of unationing service to her fellow dancers.

It was on December 31, 1920, that the event we criebrate tomight took place. On that date here in London what is now the Royal Academy of Dancing came into being.

Two men. Edouard Espinosa and Philip Richardson had conceived the idea of the Academy. but it was probable Richardson who set the wheels in maioas he did for so many important dasoprojects in this country.

What a great and practical evaluation to was, and what a charming gentlement like loved dance in all trich not only of the open and to be found at her of the British Ballman or the companisation of the British Ballman Magazine, which he founded and the many pears, and the Canary Society — which he to the early Ballman of the Canary Society — which he to the early Ballman of Ve-Well Ballman Ve-Well Ballman of Ve-Well Ballman.

Edouard Espinosa's training was manh in Paris and he was an excellent earlesettled in London. He and Richarlandecided something must be done abouthe lamentable sunt of dance training in Great Britain.

At that time most major cities in Europe

Here is an extract from dame Margot Fonteyn de Arias' speech at the Academy's Diamond Jubilee Dinner on January 2, 1981 at the Royal Garden Hotel, London. Published in dance gazette, 1981.

Her Majesty the Queen opened the new premises in 1974

The images shown in these pages have been removed as the copyright has now expired.

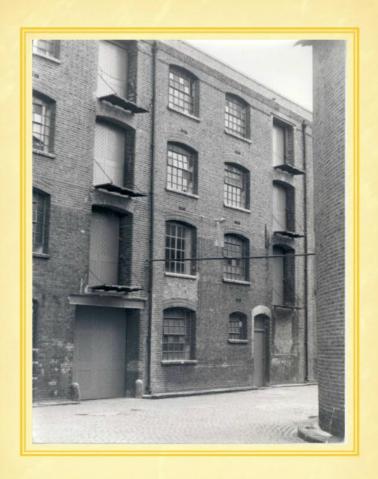
The images shown in these pages have been removed as the copyright has now expired.

1972: The Academy moves to Battersea

In 1972 the Academy moved to its current premises. The building was originally a granary.

Photos: RAD Archive





1971: 25 years of the Teachers' Training Course (TTC)

Students of 1971 year decided to hold a Supper Dance at the Academy to celebrate this event.



Keith Martin, former soloist of The Royal Ballet (and brother of the second year TTC student Janet Martin) with his partner, dancing. Photo: RAD Archive



Guest of honor Phyllis Bedells, and Phyllis Haylor seen with Mr Dumont. Photo: RAD Archive

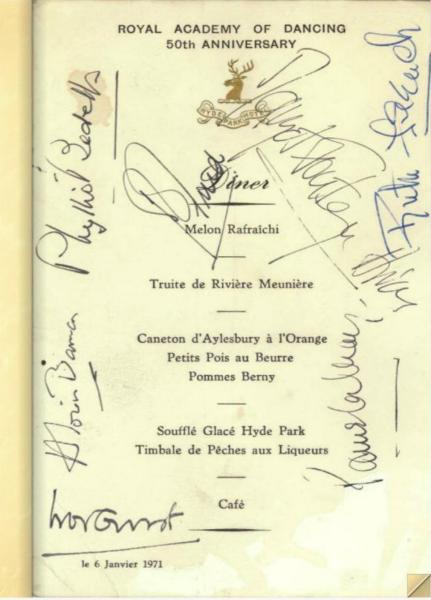


Janet Brown, of the TTC teaching staff with her fiancé; Janet Martin - centre_ and Kim Boer with Alan Hooper, formerly of The Royal Ballet and shortly to join the teaching staff. Photo: G B L Wilson

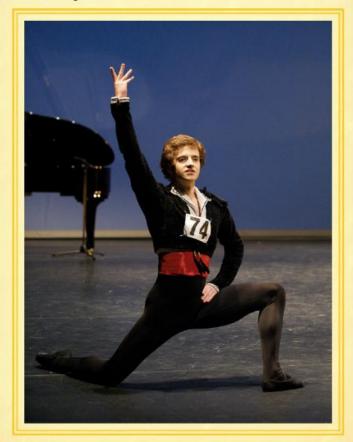
1970: the first 50 years

A dinner was organised in order to celebrate the 50th anniversary of the Academy at the Hyde Park Hotel on the 6 January 1971.

dance gazette reported: "It was
the most the most appropriate
that all those connected with
the history of the Academy were
invited and attended where
possible. The evening ended
[...] reading the many messages
of congratulations and goodwill
which came far and wide,
including Dame Ninette de
Valois, Dame Alicia Markova,
Anton Dolin, Lena King, Ray and
Beatrix Legras, Lulli Svedin,
John Marshall, Merle Delemere
and RAD branches overseas.



Genée International Ballet Competition 2010: images



Dominic Whitbrook in Don Quixote, Act III Photo: Elliott Franks



(Above) Sean Bates receiving his silver medal. Photos: Elliott Franks



Genée International Ballet Competition 2010: the winners!

Francesca Hayward - Silver Medallist

Age: 18

Nationality: British

School: Royal Ballet School

Trained by: Gailene Stock, Petal Miller- Ashmole, Anita Young, Katya

Zvelebilova, Diane Van Schoor

Sean Bates - Silver Medallist

Age: 18

Nationality: British

School: Gaynor Cameron School of Dance,

The Royal Ballet School

Trained by: Gary Norman, Gaynor Cameron, Hope Keelan, Anthony Swell, David Yow, Antonio Castilla, Meelis

Pakri, David Peden

Tierney- Ann Heap - Bronze Medallist

Age: 17

Nationality: British

School: Centre Pointe Dance School, Elmhurst School for Dance, Royal Ballet Senior Associates, Royal Ballet School

Trained by: Anita Young, Caroline Wright, Alexandra Howarth, Samira Saidi, Marion Tait, Katya Zvelebilova, Meelis Pakri, David Peden

Lachlan Monaghan - Bronze Medallist

Age: 17

Nationality: Australian

School: The McDonald College, The

Royal Ballet School

Trained by: David Peden, Julie Wells, Josephine Jason, Jane Kesby, Allan Cross, Jacqui Dumont, Meelis Pakri

Orazio Di Bella - Bronze Medallist

Age: 19

Nationality: Italian

School: Elmhurst School for Dance Trained by: Errol Pickford, Desmond

Kelly, Denise Whiteman

Turn over for images...



(Above) The finalists with judges, coachers, choregraphers and RAD staff (below); (below) the medallists Photos: Elliott Franks



(Right) Anna Rose
O'Sullivan
waiting in the
wings;
(below) Francesca
Hayward receiving
the audince
applause (below)
Photo: Elliott
Franks





Genée International Ballet competition 2010: Finalists

Evangeline Ball, 18, British, The Royal Ballet School

Laura Day, 17, British, The Royal Ballet School

Karla Doorbar, 18, British, The Royal Ballet School

Francesca Hayward, 18, British, The Royal Ballet School

Tierney Heap, 17, British, The Royal Ballet School, Centre Pointe Dance School

Courtney Macmillan, 15, Australian, Prudence Bowen Atelier, The Ballet Factory

Anna Rose O'Sullivan, 16, British, The Royal Ballet School

Sean Bates, 18, British, The Royal Ballet School

Orazio Di Bella, 19, Italian, Elmhurst School for Dance

Lachlan Monaghan, 17, Australian, The Royal Ballet School, The McDonald College

Donald Thom, 18, Canadian, The Royal Ballet School, Linda Jamieson School of Dance

Dominic Whitbrook, 18, British, The Royal Ballet School





All finalists and (below) Sean Bates
Photos: Elliott Franks

Genée International Ballet Competition 2008: Toronto



Alexandra Bertram (Canada), Bronze Medallist.
Photo: Christopher Wahl

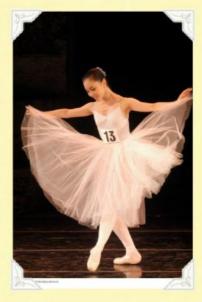


Finalists and medallists Photo: Christopher Wahl



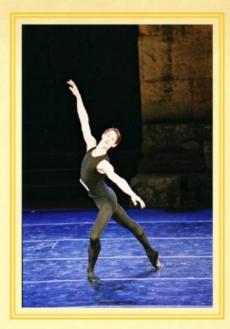
Aaron Smyth (AUS), Gold Medallist. Photo: Christopher Wahl

Genée International Ballet Competition 2004, Athens



Ayako Ono (Japan), Gold Medallist. Photo: Helen Grigoriadou

Alexander Jones (UK), Gold Medallist. Photo: Helen Grigoriadou





Genée 2004 medallists. Photo: Helen Grigoriadou

Genée International Ballet Competition 2003: Birmingham Royal Ballet, UK

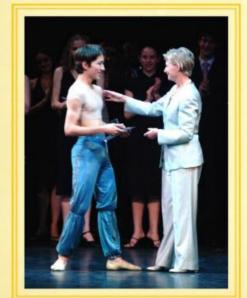


Female Silver Medal: Romany Padjak (UK) Female Bronze Medal: Carrie Johnson (UK) and Pattra Sarikaputra (Thailand) Male Silver Medal: Alexander Campbell (AUS) and Joseph Caley (UK) Male Bronze Medal: Alex Wong (Canada)

Photo: James Tennant

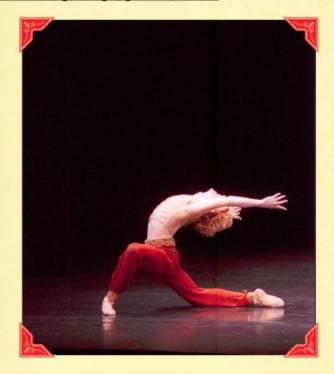
Pattra Sarikaputra Photo: James Tennant





Alex Wong rand Dame Antoinette Sybley. Photo: James Tennant

Genée International Ballet Competition 2002: Sydney Opera House



Steven McRae, Gold Medallist, currently Principal with The Royal Ballet, London, and Patron of this year's competition. Photo: Branco Gaica

http://www.rad.org.uk/geneepatrons



Jacinta Christos, Bronze Medallist, currently Corps de Ballet with The Australian Ballet. Photo: Branco Gaica

Philip BrockAtkinson, joint
Silver Medallist
with Martyn
Garside.
Philip is
currently with the
Melbourne Ballet
Company.
Photo: Branco
Gaica



Focus on RAD Life Member: Sandra Thornfield

Sandra Thornfield (née Marin), is an RAD Life Member and has been a scholar of the RAD for five years, from 1949-1954. Sandra was taught by Stanislas Idzikowski, Pamela May and had special Easter classes with Dame Margot Fonteyn and Tamara Karsavina.

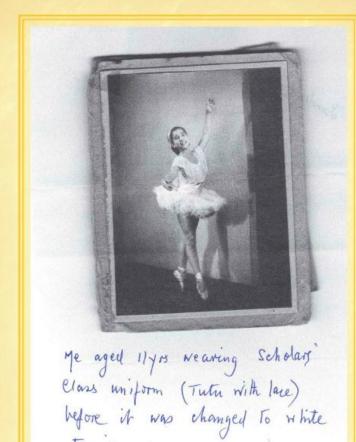
Sandra was a candidate for the Genée International Ballet Competition in 1956, and she is still in touch with other candidates of that year; we are particularly pleased to see that the RAD's most important competition can create friendship bonds that lasts more than 50 years.

Sandra sent us a letter - which you can read overleaf - in response to

the Membership Department efforts to "Value Life Members"; the letter is addressed to Gemma Frayne, Membership Development Manager.

The Royal Academy of Dance is a membership organisation: we would simply not exist without our membership. For this reason, we want to ensure that our Life members feel valued and we are committed to building more personal relationships as the 90th anniversary year progresses.

Please turn over ...



Dear genna, I was very pleased to receive the letter from Melanie re: Valuing hife Hembers A very large part of my life has been connected with the Academy of am one of the very fortunate Members to have been a Scholast from 1949-1954. It was an unforgetable time in my lefe and lonly wish that the young Students of Today could enjoy such wonderful (free) training. Our Teachers were Stanislav Idzikows Tamely May and special knoter classes with Dame Marget & Molme. Tamara Karsavina, One never torgets such inspiring classes.

I was fount Runner-up (with David Drew)

for the Lady Mender Cup award at the End our second year. I completed 5 yrs and continued with my training at the Arts Educational School (London) gaining the Solo Seal at 1745.8 1 was a comolidate in the 1956 Adeline Pener Awards I danced in Theatre & TV Hore getting married & producing 2 lovely danghters, I soon started teaching & had schools in Hembley & Harrow. For 32 yo I enjoyed entering pupils for RAD exams or chorecognaphing shows, During this time I Served 5 you as a committee member of the London Kegion & helped Margaret James (also an RA) scholar, I believe) create the London Region Scholarships. grandchildren o now enjoy going to watch Dress Trehearsals at the ROH.

I am in touch with friends who were 1956 > 1957 Cenée Medal candidates or thought that maybe in your goth year it might be very nice if you could gather info. from other members or we could meet up—also Old Scholars?

My memories are wonderful or I hope that you receive many more letters from life Members.

Your Sincerely Sandra Thomfield [née MARIN]